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THE CHINESE CLASSICS.

VOL. IV.

THE SHE KING,

OR

THE BOOK OF POETRY.

不以文害辭、不以辭害志、以意逆志、是爲得之。

Mencius, V. Pt. I. iv. 2.

THE

CHINESE CLASSICS:

WITH

A TRANSLATION, CRITICAL AND EXEGETICAL NOTES, PROLEGOMENA, AND COPIOUS INDEXES.

BY

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IN SEVEN VOLUMES.

VOL. IV.—PART II.

CONTAINING

THE SECOND, THIRD, AND FOURTH PARTS OF THE SHE-KING, OR THE MINOR ODES OF THE KINGDOM, THE GREATER ODES OF THE KINGDOM, THE SACRIFICIAL ODES AND PRAISE-SONGS; AND THE INDEXES.

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THE SHE KING.

PART II.

MINOR ODES OF THE KINGDOM.

BOOK I. DECADE OF LUH MING.

ODE I. *Luh ming.*

詩經

小雅二

鹿鳴之什二之一

鹿鳴

一章 呦呦鹿鳴。食野之苹。我有嘉賓。鼓瑟吹笙。吹笙鼓簧。承筐是將。人之好我。示我周行。

1 With pleased sounds the deer call to one another,
Eating the celery of the fields.
I have here admirable guests;
The lutes are struck, and the organ is blown [for them];—
The organ is blown till its tongues are all moving.
The baskets of offerings [also] are presented to them.
The men love me,
And will show me the perfect path.

Title of the Part.—小雅, 二, 'Part II. Minor Odes of the Kingdom.' 'Odes of the kingdom' is not, indeed, a translation of 雅; but the phrase approximates nearer to a description of what the pieces in this and the next part are than any other I can think of. 雅 is explained by 正, 'correct.' Lacharme translates the title by '*Parvum Rectum*,' adding—*quia in hac parte mores describuntur recti illi quidem, qui tamen nonnihil a recto deflectunt.*' But the pieces in this Part, as descriptive of manners, are not less correct, or less incorrect, as the case may be, than those in the next. The difference between them is that these were appropriate to lesser occasions, and those to greater. The former, as Choo He says, were sung at festal entertainments in the court; the latter at gatherings of the feudal princes, and their appearances at the

二章
呦呦鹿鳴。食野之蒿。我有嘉賓。德音孔昭。視民不恌。君子是則是傚。我有旨酒。嘉賓式燕以敖。

三章
呦呦鹿鳴。食野之芩。我有

2 With pleased sounds the deer call to one another,
Eating the southernwood of the fields.
I have here admirable guests,
Whose virtuous fame is grandly brilliant.
They show the people not to be mean;
The officers have in them a pattern and model.
I have good wine,
Which my admirable guests drink, enjoying themselves.

3 With pleased sounds the deer call to one another,
Eating the salsola of the fields.
I have here admirable guests,

royal court. The names 'small' and 'great,' 'minor' and major,' may have had reference also to the length of the pieces, and to the style of the music to which they were sung, and which is now lost; but we shall find that in the subject-matter of the pieces there is a sufficient ground for such a distinction. As the *Fung*, or the compositions in the first Part, were produced in the different feudal states, the *Ya* were produced in the royal territory. The first twenty-two pieces of this Part are attributed, indeed, to the duke of Chow himself, and are distinguished from those that follow as the odes of 'Chow and the South,' and 'Shaou and the South' are distinguished from the other Books of Part I. As there were 'the correct *Fung* (正風)' and 'the *Fung* degenerate (變風),' so there are 'the correct *Ya*,' and 'the degenerate *Ya*.' It was proper to sing the *Ya* only on great and on solemn occasions at the royal court; in course of time they were used at the feudal courts, and even by ministers of the States, as in the services of the Ke family in Loo in the time of Confucius (Ana III. ii.); but this was a usurpation, a consequence of the decay into which the House of Chow fell.

Title of the Book.—鹿鳴之什,二之一, 'Decade of Luh-ming; Book I. of Part II.' The pieces in Pt. 1 are all arranged under the names of the States to which they belonged. In the Parts, II., III., however, they are collected in tens (什), and classified under the name of the first piece in each collection. The only exception, in respect of the number, is the third Book of Part III.

Ode 1. Allusive. A festal ode, sung at entertainments to the king's ministers, and guests from the feudal States. In the piece we read of 'guests' simply, but not of ministers or officers. Ying-tah says the officers became the king's guests, when feasted as the ode describes. On this view the entertainment would not include envoys from States, which it does according to Choo He. The piece is referred, though not by Choo, to the time of king Wăn.

Ll. 1, 2, in all the stt. Maou makes *yëw-yëw* to be simply the cry of the deer, calling to one another; Choo makes it descriptive of 'the harmony of their cry.' Maou is wrong in identifying 苹 here with 蓱, 'duckweed;'—see on I. ii. IV. 1. The 苹 is, probably, as Williams calls it, 'a kind of celery;'—'with a green leaf, white inside, and stalks like quills, edible both raw and cooked.' 蒿 is, probably the male southernwood. 芩 is described by Maou merely as 'a grass.' It is a marshy plant, with leaves like the bamboo, a creeper. Cattle generally are fond of it, as well as deer. Williams. says,—'perhaps a kind of salsola.' From the deer browsing happily the writer proceeds to the guests and their entertainment.

St. 1, 3—8. 鼓瑟,—as in I. x. II. 3. 笙 and 簧,—see on I. vi. III. 1. 筐,—as in I. i. III. 1. The baskets here must be supposed to be filled with pieces of silk, or other offerings. 承=奉, 'to bear,'='to bring in.' 將=行, 'to do.'—'The presenting of baskets of offerings is performed.' This was part of the entertain-

嘉賓。鼓瑟鼓琴。鼓瑟鼓琴。和樂且湛。我有旨酒。以燕樂嘉賓之心。

For whom are struck the lutes, large and small.
The lutes, large and small, are struck,
And our harmonious joy is long-continued.
I have good wine,
To feast and make glad the hearts of my admirable guests.

II. *Sze mow.*

四牡

一章

四牡騑騑。周道倭遲。豈不懷歸。王事靡盬。我心傷悲。

1 My four steeds advanced without stopping;
The way from Chow was winding and tedious.
Did I not have the wish to return?
But the king's business was not to be slackly performed;
And my heart was wounded with sadness.

ment, the host signifying by his gifts his appreciation of his guests. The 之 in l. 7 is merely expletive. 周行=大道, or 至道, 'the great,' or 'the perfect way,' the path of right and wisdom.

St. 3, ll. 3—8. 德音,—as in I. xv. V. 1, *et al.* 視=示 in last stanza. 恌=偷薄, 'to be mean.' 君子,—'officers,' in opposition to 民 of the line before. Both 則 and 傚 are verbs, of kindred meaning. 旨=美, 'good,' 'admirable.' 式 is to be taken as as an initial particle,—as in I. iii. XI. 敖=游, here 'to enjoy themselves.' Compare the last two lines in I. iii. I. 1.

St. 3, ll. 3—8. 湛=樂之久, 'long continuance of the joy.' 燕=安, 'to compose,' 'to soothe.'

The rhymes are—in st. 1, 鳴, 苹, 笙, cat. 11; 簧, 將, 行*, cat. 10: in 2. 蒿, 昭, 恌, 傚, 敖, cat. 2: in 3, 芩, 琴, 琴, 湛*, 心, cat. 7, t. 1.

Ode 2. Narrative and allusive. A FESTAL ODE, COMPLIMENTARY TO AN OFFICER ON HIS RETURN FROM AN EXPEDITION, CELEBRATING THE UNION IN HIM OF LOYAL DUTY AND FILIAL FEELING. There is certainly nothing in the ode itself to suggest its being composed for a festal occasion, and to compliment the officer who narrates his story in it. Both Maou and Choo, however, agree in the above account of it. It was not written, they say, by the officer himself, but was put into his mouth, as it were, to express the sympathy of his royal entertainer with him, and appreciation of his devotion to duty. There appear strikingly in it the union of family affections and loyal duty, which we met with in several of the pieces in Part I.; and the merit of king Wăn, to whose times it is assigned, shines out in the allowance which he makes for those affections.

Stt. 1, 2. 騑騑 is defined as 'the app. of advancing without ever stopping.' Choo takes 周道 as=大路, 'the great way;' Maou, as I have done in the translation. Acc. to this view, the ode must belong to the time when King Wăn was still endeavouring to unite the States in allegiance to the last King of Shang, in whose service the expedition referred to must have been undertaken. Williams says that 倭遲 means 'returning from a distance;' but

二章 四牡騑騑。嘽嘽駱馬。豈不懷歸。王事靡盬。不遑啟處。

三章 翩翩者鵻。載飛載下。集于苞栩。王事靡盬。不遑將父。

四章 翩翩者鵻。載飛載止。集于苞杞。王事靡盬。不遑將母。

2 My four steeds advanced without stopping;
They panted and snorted, the white steeds black-maned.
Did I not have the wish to return?
But the king's business was not to be slackly performed,
And I had not leisure to kneel or to sit.

3 The Filial doves keep flying about,
Now soaring aloft, and now descending,
Collecting on the bushy oaks;
But the king's business was not to be slackly performed,
And I had not leisure to nourish my father.

4 The Filial doves keep flying about,
Now flying, now stopping,
Collecting on the bushy medlars.
But the king's business was not to be slackly performed,
And I had not leisure to nourish my mother.

that is not the meaning. 倭 here='winding,' 'tortuous.' The dict., *in voc.*, says that 倭遲, 逶迤, 逶迆, 委蛇, 威遲, and 委移 are all synonymous. I have followed Maou in the translation of *tan-tan*. Choo takes the characters as meaning 'numerous.' 駱 is the name for a white horse with a black mane. The conflict of affection and duty appears in ll. 3, 4. L. 4.—see on I. x. VIII. 1. 啟=跪, 'to kneel;' 處=居 or 坐, 'to sit.' Anciently, there were no such things as chairs. People sat on mats:—if before a superior, kneeling, on their knees, with the body straight; if at their ease, they sat on the ground, leaning on a bench or stool. The two characters in combination signify—'to rest.'

Stt. 3, 4. Medhurst calls the *chuy*, 'a turtle dove,' but it is a different bird from the 鶻鳩, and smaller. Yen Ts'an enumerates 14 different names by which it is called; but by none of them can I exactly identify it. It is said to be remarkable for its filial affection; and I have called it therefore 'the Filial dove.' This idea seems to be the basis of the allusion from it to the speaker in these two stanzas. *P'ëen-p'ëen* denote 'the app. of flying.' 飛 must=飛上, 'flying aloft.' 栩,—as in I. x. VIII. 1. 杞 here is difft. from the willow tree of the same name in I. vii. 1. This is the 枸杞, probably a kind of medlar,—as both Medhurst and Williams say. The finest trees of the sort are said to be in Kan-suh, and Shen-se. Its young leaves, like those of a pomegranate tree, but softer and thinner, are edible. It grows in a bushy manner to the height of 3 and 5 cubits, puts forth purplish flowers in the 6th or 7th month, and produces a red fruit, longish like a date. One of its names is 'goats' teats,' from the shape of the fruit. 將=養, 'to nourish.'

五章 駕彼四駱。載驟駸駸。豈不懷歸。是用作歌。將母來諗。

5 I yoked my four white steeds, black-maned;
They hurried away with speed.
[But] did I not wish to return?
Therefore I make this song,
Announcing my wish to nourish my mother.

III. *Hwang-hwang chay hwa.*

皇皇者華

一章 皇皇者華。于彼原隰。駪駪征夫。每懷靡及。

二章 我馬維駒。六轡如濡。載馳載驅。周爰咨諏。

1 Brilliant are the flowers,
On those level heights and the low grounds.
Complete and alert is the messenger, with his suite,
Ever anxious lest he should not succeed.

2 My horses are young;
The six reins look as if they were moistened.
I gallop them, and urge them on,
Everywhere pushing my inquiries.

St. 5. 驟 denotes 'a fleet horse;' 駸駸, 'the app. of its rapid course.' 是用＝是以, 'therefore.' 諗＝告, 'to announce.'—This ode, with the 1st and 3d, are mentioned in the Tso-chuen, under the 4th year of duke Sëang, as sung at the court of Tsin.

The rhymes are—in st. 1, 騑, 遲, 歸, 悲, cat. 15, t. 1: in 2, 騑, 歸; 馬*, 盬, 處, cat. 5, t. 2: in 3, 下*, 栩, 盬, 父, *ib.*: in 4, 止, 杞, 母*, cat. 1, t. 2: in 5, 駸, 諗, cat. 7, t. 1.

Ode 3. Allusive, and narrative. AN ODE APPROPRIATE TO THE DESPATCH OF AN ENVOY, COMPLIMENTARY TO HIM, AND SUGGESTING INSTRUCTIONS AS TO THE DISCHARGE OF HIS DUTIES. This piece also is referred to the time of king Wăn.

St. 1. 皇皇,—like 煌煌, in I. xii. V. 1. 原, as opposed to 隰, is defined by 高平, 'high and level,' 'a level height.' What flowers were to the heights and meadows, that the envoy was to the kingdom. *Sin-sin* expresses 'the app. of number and alertness.' Comp. 詵詵 in I. i. V. 1. 征夫 denotes the envoy and his suite. 每懷靡及,—其所懷思, 常若有所不及, 'always as if he could not come up to what he purposes and thinks of.'

St. 2. In this and the following stanzas the envoy is introduced as narrating, himself, the energy and carefulness of his progress:—thereby he is admonished with what energy and care he should proceed. 駒,—'colts;'—see I. i. IX. 3. The term indicates here that the horses were young and full of spirit. 如濡 denotes the fresh brightness of the reins. L. 3,—as in I. iv. X. 1, *et al.* 周＝徧, 'everywhere.' 爰 is the particle. 咨 and 諏 both signify 'to deliberate,' 'to consult with.' Choo explains the combination by 訪問,—as in the trans-

三章 我馬維騏。六轡如絲。載馳載驅。周爰咨謀。

四章 我馬維駱。六轡沃若。載馳載驅。周爰咨度。

五章 我馬維駰。六轡既均。載馳載驅。周爰咨詢。

3 My horses are piebald;
The six reins are like silk.
I gallop them, and urge them on,
Everywhere seeking information and counsel.

4 My horses are white and black-maned;
The six reins look glossy.
I gallop them and urge them on,
Everywhere seeking information and advice.

5 My horses are grey;
The six reins are well in hand.
I gallop them and urge them on,
Everywhere seeking information and suggestions.

IV. *Chang te.*

常棣

一章 常棣之華。鄂不韡韡。凡今之人。莫如兄弟。

1 The flowers of the cherry tree—
Are they not gorgeously displayed?
Of all the men in the world
There are none equal to brothers.

lation. Maou explains 周 by 忠信, 'with loyalty and sincerity,' and says that 'to make inquiries of the good is 咨, and to inquire about affairs is 諏; but the view of Choo is much to be preferred. The envoy would get all the information which he could,—to guide him in discharging his duty, and to report to the court on his return.

St. 3. 騏,—as in I.xi.III. 1. 如絲 denotes the softness and pliancy of the reins. 謀,—'to plan.' Choo observes that 咨謀 is equivalent to 咨諏, the character being varied for the sake of the rhyme, here and in the other stanzas. Maou says the phrase means 'to deliberate about the difficulty or ease of carrying things into execution.

St. 4. 駱,—as in the previous ode. 沃若,—as in I.v.IV. 3. 度,—'to concert measures.' Maou says that the term means 'to deliberate on how affairs stand in regard to propriety and righteousness.'

St. 5. 駰 denotes a dark coloured horse, with white hair interspersed. 既均,—'are

二章 死喪之威。兄弟孔懷。原隰裒矣。兄弟求矣。三章 脊令在原。兄弟急難。每有良朋。況也永歎。四章 兄弟鬩于牆。外禦其

2 On the dreaded occasions of death and burial,
It is brothers who greatly sympathize.
When fugitives are collected on the heights and low grounds,
They are brothers who will seek one another out.

3 There is the wagtail on the level height;—
When brothers are in urgent difficulties,
Friends, though they may be good
Will [only] heave long sighs.

4 Brothers may quarrel inside the walls,
But they will oppose insult from without,

equally adjusted.' 詢,—'talk about.' Maou says that 'it is appropriate to consultation with relatives.'

The rhymes are—in st. 1, 華*, 夫, cat. 5, t. 1; 隰, 及, cat. 7, t. 3: in st. 2, 駒*, 濡*, 驅*, 諏*, cat. 4, t. 1: in 3, 騏, 絲, 謀*, cat. 1, t. 1: in 4, 駱, 若, 度, cat. 5, t. 3: in 5, 駰, 均, 詢, cat. 12, t 1.

Ode 4. Allusive and narrative. Setting forth the close relation and affection that ought to obtain between brothers. The Preface assigns the composition of the piece to the duke of Chow, saddened by the justice which he had been obliged to execute on his brothers, the lords of Kwan and Ts'ae. The ode thus came into use at entertainments given at the court to the princes of the same surname as the royal House. Some doubt is thrown on this account of the origin of the ode by a statement in the Tso-chuen, under the 25th year of duke He (B. C. 645), which assigns it to duke Muh of Shaou (召穆公), in the time of king Le (died B. C. 827); yet in the 'Narratives of the States (國語, 周, 中, art. 1),' the very same man, who assigns it this origin, quotes it as 'a poem of the time of duke Wăn of Chow.' There is nothing in the ode itself to guide us in adjudicating between these different views.

St. 1. The 常棣 is by most scholars distinguished from the 唐棣 of I.ii.XIII, This is the *te* properly and simply so called. Its fruit is eatable, and not larger than a cherry. I suppose, indeed, it is a kind of cherrytree. Both Maou and Choo take 鄂 as = 外見貌 'outwardly displayed,' and the line as interrogative, 不 being = 豈不. Ch'ing K'ang-shing, on the other hand, took 咢 as 'the calyx of the flower,' and 不 (read *foo*) as = 柎, 'the foot or stalk of the calyx,' saying that the calyx, glorified by the flowers, serves well to set forth the union of brothers, the younger serving the elder, the elder overshadowing and protecting the younger. *Wuy-wuy* means 'bright-looking,' 'splendid.' 兄弟 is not to be confined to brothers of the same parents; it denotes all of the same surname, who traced their lineage to a common ancestor.

St. 2. *Showing the value of brothers in times of greatest distress.* 裒 = 聚, 'to be collected.' Choo understands it of 'the bodies of the dead;' but the 求 at the end suggests a less extreme case. The view I have adopted is put forth by Yen Ts'an, and Këang Ping-chang.

St.3. *Showing the superiority of brothers to friends in emergencies not so extreme.* The 脊令 (in the Urh-ya, with 鳥 on the right) is the wagtail. 'Its head and tail,' say some, 'are continually moving in concert, just as brothers respond to one another.' 況 is taken by Choo as an initial particle. Others make it equivalent to 怳, 'to be fluttered.'—Friends are agitated, but they only sigh, and give no effectual help.

務。每有良朋。烝也無戎。

五章 喪亂既平。既安且寧。雖有兄弟。不如友生。

六章 儐爾籩豆。飲酒之飫。兄弟既具。和樂且孺。

七章 妻子好合。如鼓瑟琴。兄弟既翕。和樂

When friends, however good they may be,
Will not afford help.

5 When death and disorder are past,
And there are tranquillity and rest;
Although they have brothers,
[Some] reckon them not equal to friends.

6 Your dishes may be set in array,
And you may drink to satiety;
But it is when your brothers are all present,
That you are harmonious and happy, with child-like joy.

7 Loving union with wife and children
Is like the music of lutes;
But it is the accord of brothers
Which makes the harmony and happiness lasting.

St. 4. 鬩 is 'to wrangle.' 于牆, as opposed to 外 in 1. 2, must=牆內, 'inside the walls.' 務 is explained by 侮, which is found in the passage of the Tso-chuen referred to above. 烝,—an initial particle, as in I.xv.III.1. The usage of 烝 here seems to establish Choo's construction of 況 in the preceding stanza. 戎=助, 'to help.'

St. 5. 友生=朋友, 'friends.' 生 here, as in other combinations, intensifies the substantive force of the preceding character. Some take the last line interrogatively:—不如友生乎. This brings out the same meaning as the construction of Choo, which I have followed.

St. 6. 籩豆,—as in I. xv. V. 2. 儐=陳, 'to set forth.' 飫=饜, 'to eat or drink to repletion.' 之 is an expletive. 孺, 'a child,' 'a suckling,' is here used as an adjective, expressing such mutual confidence and complacency as exist between a child and its parents. The parties supposed to be feasted in the first two lines are friends.

St. 7. *Brotherly love is necessary to the completion and permanence of connubial joy. A brother should be more than a wife!* Këang Ping-chang says, 'Brothers are from the same root, forming, indeed, one stem. 翕=合, "union." Brothers, like the hands and feet, form one body, and should not be looked at as two individuals, like husband and wife, who are but the union of two surnames.'

且湛。

八章 宜爾室家。樂爾妻帑。是究是圖。亶其然乎。

8 For the ordering of your family,
For your joy in your wife and children,
Examine this and study it;—
Will you not find that it is truly so?

V. *Fah muh.*

伐木

一章 伐木丁丁。鳥鳴嚶嚶。出自幽谷。遷于喬木。嚶其鳴矣。求其友聲。相彼鳥矣。猶求友聲。矧伊人矣。

1 On the trees go the blows *chăng-chăng*;
And the birds cry out *ying-ying*.
One issues from the dark valley,
And removes to the lofty tree,
While *ying* goes its cry,
Seeking with its voice its companion.
Look at the bird,
Bird as it is, seeking with its voice its companion;
And shall a man

St. 8. 帑=子, 'a child,' 'children.' 妻帑=妻子 in prec. st. L. 3 refers to the truth, as the writer deemed it, set forth in the whole ode. 亶=信, 'truly.' Ping-chang says here, 'If a man be generous and affectionate to his wife and children, while he is indifferent to his brothers, the generosity and affection are but the selfishness of human desire; but if he be generous and affectionate to his brothers, and carry on the same behaviour to his family, the generosity and affection are the justice of heavenly principle.'

The rhymes are—in st. 1, 韡, 弟, cat. 15, t. 2: in 2, 威, 懷, cat. 15, t. 1; 裒, 求, cat. 3, t. 1: in 3, 原, 難, 歎, cat. 14: in 4, 務*, 戎 (prop. cat. 9), cat. 3, t. 2: in 5, 平, 寧, 生, cat. 11: in 6, 豆, 飫 (prop. cat. 2), 具*, 孺*, cat. 4, t. 2: in 7, 合*, 翕, 琴, 湛*, *ib.*, t. 1: in 8, 家*, 帑, 圖, 乎, cat. 5, t. 1.

Ode 5. Allusive. A FESTAL ODE, SUNG AT THE ENTERTAINMENT OF FRIENDS; INTENDED TO CELEBRATE THE DUTY AND VALUE OF FRIENDSHIP, EVEN TO THE HIGHEST. In Maou the piece is divided into six stanzas of six lines each; it is now arranged, more correctly, into three, each of twelve lines.

St. 1. 丁丁,—as in I. i. VII. Këang Ping-chang and some others understand 伐木 not of felling the trees, but of fashioning the felled trees for use, finding the idea of friendship in the combination of skill and strength for that purpose. But line 1 in st. 3 is inconsistent with that idea. A company of woodmen, whose blows sound responsive to one another, serves well enough to introduce a company of festive friends. *Ying-ying* is intended to represent the voices of two birds calling to one another. Maou gives the characters, I hardly see why, the meaning of 'frightened,' as if the birds were disturbed by the sound of the blows. I find, rather, in

不求友生。神之聽之。終和且平。

二章

伐木許許。釃酒有藇。既有肥羜。以速諸父。寧適不來。微我弗顧。於粲洒埽。陳饋八簋。既有肥牡。以速諸舅。寧適不來。微我有咎。

Not seek to have his friends?
Spiritual beings will then hearken to him;
He shall have harmony and peace.

2 *Hoo-hoo* they go, as they fell the trees.
I have strained off my spirits, till they are fine,
And the fatted lambs are provided,
To which to invite my paternal uncles.
It is better that something should keep them from coming,
Than that I should not have regarded them.
Oh! brightly I have sprinkled and swept my courtyard,
And arranged my viands, with eight dishes of grain, along with my fatted meat,
To which to invite my maternal uncles.
It is better that something should keep them from coming,
Than that there should be blame attaching to me.

the mention of the birds a continuance of the allusive, or perhaps a metaphorical, element. Ll. 3, 4:—See these lines quoted by Mencius, III. Pt. i. IV. 15, who moralizes on them in a manner not intended by the writer, though many of the critics here follow his example. I have followed Ying-tah in referring 聲 in ll. 6, 8, to the bird on the tree. He says, 作求其友之聲. 相=視, 'to regard.' 矧=況, 'how much more!' 友生,—as in the prec. ode. Ll. 11, 12 tell the value and power of friendship in affecting spiritual Beings. 神=鬼神, such beings generally. The first 之 is the expletive. 終 followed by 且,=既, as in I. iii. V. *et al.*

St. 2. 許 (*hoo*) 許 is correctly defined by Choo as 'the sound emitted by a number of people in putting forth their strength together.' L. 2. 釃 is the word appropriate to the straining off spirits through a sieve or basket, to keep back all grains or other refuse. 有藇 denotes the appearance of the spirits so strained, 'clear and agreeable.' 羜 is a lamb, not fully grown, 'five months old.' 速=召, 'to invite.' The kings were wont to style all the nobles of the same surname as themselves 諸父, and those of a different surname 諸舅, as in l. 10. 適='it should happen.' 微=無,—as in I. iii. I. 1. 於 (*woo*),—a note of exclamation. 洒埽,—see on I. xv. III. 3. 簋,—as in I. xi. X. 2. The 'eight dishes' is expressive of the abundance of the provisions. So says Choo; and Yen Ts'an observes that it is of no use trying to illustrate the phrase from the institutions of the Chow dyn., which were formed subsequently to the time of king Wăn, when this ode was made. We are not to suppose that the viands (饋) were contained in these dishes. 牡 is simply 'males.' Ying-tah would refer it to the lambs in l. 3.

三章 伐木于阪。釃酒有衍。籩豆有踐。兄弟無遠。民之失德。乾餱以愆。有酒湑我。無酒酤我。坎坎鼓我。蹲蹲舞我。迨我暇矣。飲此湑矣。

3 They fell down the trees along the hill-side.
I have strained off my spirits in abundance;
The dishes stand in rows,
And none of my brethren are absent.
The loss of kindly feeling among people
May arise from faults in the matter of dry provisions.
If I have spirits I strain them, do I;
If I have no spirits, I buy them, do I;
I make the drums beat, do I;
I lead on the dance, do I.
Whenever we have leisure,
Let us drink the sparkling spirits.

VI. *T'ëen paou.*

天保

一章 天保定爾。亦孔之固。俾爾單厚。何福不除。俾爾

1 Heaven protects and establishes thee,
With the greatest security;
Makes thee entirely virtuous,
That thou mayest enjoy every happiness;

St. 3. 阪,—as in I. xi. I. 衍=多, 'much.' This is better than Maou's making it=美. L. 3,—as in I. xv. V. 2. 兄弟 embraces all the guests mentioned in the preceding st. The king calls them all his brothers. Ll. 5, 6. Among the common people quarrels arose, because of their stinginesss in the supply of the dry provisions of which their feasts were composed;—it was not for the king to be sparing in the supply of the richer food at his feast. There is a difficulty in believing that the king should speak ll. 7—10 of himself, yet they cannot be otherwise construed. It breaks the unity of the stanza entirely to suppose, with Ch'ing K'ang-shing, that they are the language of the guests, praising the king for his favours:—'When he has [good] spirits, he strains them for us, when he has not, he gets others of an inferior order for us,' &c. At the same time, we need not suppose that the king did any of the things mentioned himself; but he caused them to be done for the entertainment of his guests. *Seu=se* in l. 2. *Koo* =買, 'to buy.' A comma must be understord after 酒 in ll. 7, 8. Medhurst strangely translates l. 8.—'There is no wine for me to buy!' 坎坎 represents the sound of the drum, and 蹲蹲 denotes the app. of the dancing. In all the last half of the stanza, the king, by the expression of his sympathy, encourages his guests to make merry.

多益。以莫不庶。
二章 天保定爾。俾爾戩穀。罄無不宜。受天百祿。降爾遐福。維日不足。
三章 天保定爾。以莫不興。如山如阜。如岡如陵。如川之方至。以莫不增。

Grants thee much increase,
So that thou hast all in abundance.

2 Heaven protects and establishes thee;
It grants thee all excellence,
So that thine every matter is right,
And thou receivest every heavenly favour.
It sends down to thee long-during happiness,
Which the days are not sufficient to enjoy.

3 Heaven protects and establishes thee,
So that in every thing thou dost prosper,
Like the high hills, and the mountain masses,
Like the topmost ridges, and the greatest bulks;
That, as the stream ever coming on,
Such is thine increase.

The rhymes are—in st. 1, 丁, 嚶, 鳴, 聲, 聲, 生, 聽, 平*, cat. 11; 谷, 木, cat. 3, t. 3: in 2, 許, 藇, 羜, 父, 顧, cat. 5, t. 2; 埽*, 簋*, 牡, 舅, 咎, cat. 3, t. 2: in 3, 阪, 衍, 踐, 遠, 愆, cat. 14; 湑, 酤, 鼓, 舞, 暇*, 湑, cat. 5, t. 2.

Ode 6. Narrative. AN ODE RESPONSIVE TO ANY OF THE FIVE PRECEDING. HIS OFFICERS AND GUESTS, FEASTED BY THE KING, CELEBRATE HIS PRAISES, AND DESIRE FOR HIM THE BLESSING OF HEAVEN AND HIS ANCESTORS.

St. 1. 爾, 'thee,' refers to the King. In l. 2, 亦 and 之 are both particles, which we cannot translate. It is difficult to determine whether to translate 保定 in the imperative or the indicative; but I conclude to adopt the latter mood. The ode is mainly one of praise; even stt. 4 and 5 must be translated in the indicative; and it is not till the last line that the imperative is more natural. 單 = 盡, 'entirely;' Maou defines it by 信, 'sincerely.' 厚, 'generous,' 'faithful,' 'honest,' is here best given by 'virtuous.' 何福不除,—'what happiness is not taken away?' taken away, that is, to be replaced by greater. 多益,—'much increase;'—of every good, we may suppose, in himself and his kingdom.

St. 2. 戩 = 盡, 'entirely;' 穀 = 善, 'good,' 'excellence.' 罄 also = 盡, 'entirely.' 宜 refers to all the king's doings as right. 百祿, 'the hundred emoluments' = all prosperities, all favours. 遐 = 遠, 'distant,' 'long-during.'

St. 3, 興, 'to rise,' 'to flourish.' I do not see why Choo should explain it here by 盛, 'abundant.' Ll. 3 and 4 should be connected with 1 and 2. 山 and 岡 give us the idea of the height of the hills; 阜 and 陵 of their mass. It is said, 'Land high and great is called 阜;

四章 吉蠲爲饎。是用孝享。禴祠烝嘗。于公先王。君曰卜爾。萬壽無疆。

五章 神之弔矣。詒爾多福。民之質矣。日用飲食。群黎百姓。徧爲爾德。

六章 如月之恒。如日之升。如南山之

4 With happy auspices and purifications, thou bringest the offerings,
And dost filially present them;
In spring, summer, autumn, and winter,
To the dukes and former kings,
Who say, 'We give to thee
Myriads of years of duration unlimited.'

5 The spirits come
And confer on thee many blessings.
The people are simple and honest,
Daily enjoying their meat and drink.
All the black-haired race, in all their surnames,
Universally practise your virtue.

6 Like the moon advancing to the full,
Like the sun ascending the heavens,
Like the age of the southern hills,

when those dimensions are very large, 陵.' Ll. 5 and 6 go together. 如川之方至,—'like the now coming to as of a river;' giving the idea of the ever-continued progress and increase of the stream.

St. 4. 吉蠲(=潔),—'lucky and purified.' The former term refers to the action of the king in choosing the day for the sacrifices, and the officers to assist in them; the latter to the bathings, fasting, and vigils, preparatory to them. 饎,—'the spirits, and other articles of oblation.' 爲饎,—'you make, get ready, the oblations.' 享=獻,—'to offer.' This is done 'filially,' because the service referred to was to the king's ancestors at the several seasons, in the ancestral temple. In the Chung-yung, ch. XVIII., we are told how the duke of Chow carried up the title of king to his grandfather and great grandfather, and appointed the sacrifices for all the earlier dukes of the House of Chow. These are the 公 and 先王 of l. 4. The same personages are the 君, or 'rulers,' in l. 4; and 卜爾, 云云 give their answer expressed through their personator (尸), or, as we should say, *the medium*, in the service. With reference to this passage, the dict. defines 卜 by 予, and 賜, 'to give.' The promise in l. 6 is, of course, to the king's line, more that to himself.

S. 5. 之, in ll. 1 and 3, is the expletive. By 神 is meant the king's ancestors, now existing as 'spirits.' 弔=至 'to come;' *i. e.*, they are present, though unseen, in the temple. 詒=遺, 'to give.' 質=實, 'sincere,' 'honest.' Maou explains it by 成, meaning that 'the affairs of the people are peacefully settled. L. 5 is a denomination of all the people. Choo explains the terms as in the translation; but the old interpreters take both 羣 and 黎 as=衆,

壽。不騫不崩。如松柏之茂。無不爾或承。

Never waning, never falling,
Like the luxuriance of the fir and the cypress;—
May such be thy succeeding line!

VII. *Ts'ae we.*

采薇

一章 采薇采薇。薇亦作止。曰歸曰歸。歲亦莫止。靡室靡家。玁狁之故。不遑啟居。玁狁之故。

1 Let us gather the thorn-ferns, let us gather the thorn-ferns;
The thorn-ferns are now springing up.
When shall we return? When shall we return?
It will be late in the [next] year.
Wife and husband will be separated,
Because of the Hëen-yun.
We shall have no leisure to rest,
Because of the Hëen-yun.

and by 百姓 they understand the heads of clans, who alone had surnames in those days. I will not say that their exegesis is not the better of the two.

St. 6. 恆 (read *kăng*, in the 3d tone) denotes the moon in her second quarter, going on to be full. 騫=虧, 'to fail,' 'to become defective.' The first half of l.4 refers to the waning and decline of the sun and moon; the second to slips of the hill. 'The luxuriance of the pine and the cypress' is seen in the constant renewal of their leaves; and they are specified, rather than other trees, as being well known and evergreens. 承=繼, 'to continue,' 'to succeed to.' 或='some.'—'May there always be those who shall succeed to you!'

The rhymes are—in st. 1, 固, 除, 庶, cat. 5, t. 1: in 2, 穀, 祿, 足, cat. 3, t. 3: in 3, 興, 陵, 增, cat. 1, t 6: in 4, 享*, 嘗, 王, 疆, cat. 10: in 5, 福*, 食, 德, cat. 1, t. 3: in 6, 恆, 升, 崩, 承, cat. 6; 壽, 茂*, cat. 3, t. 2.

Ode 7. Allusive and narrative. AN ODE ON THE DESPATCH OF TROOPS TO GUARD THE FRONTIERS ON THE NORTH AGAINST THE WILD TRIBES OF THE HEEN-YUN. This and the next two odes form a triad, having reference to the same expedition; this being appropriate to its commencement, those to its conclusion. The Preface says the expedition was undertaken in the time of king Wăn, when he was only duke of Chow, and was discharging his duty, as chief of all the regions of the west, to the last king of Shang. Choo denies that the odes are of so early an origin, and says that the 'Son of Heaven' in the 8th ode, must be one of the kings of Chow; but he does not attempt to fix the date more particularly.

As to the form of the ode, it resembles that of the second in this book. Though intended to encourage the departing troops, it is written as if it were their own production, giving expression to their feelings on setting out, and in the progress of the expedition, down to its close. A translator's greatest difficulty is to determine the moods and tenses which he will introduce into his version. 'The Complete Digest' says, 'The piece was made with reference to the time when the expedition was despatched, and the language throughout must be taken as that of anticipation (詩作於方遣之時,大

二章 采薇采薇。薇亦柔止。曰歸曰歸。心亦憂止。憂心烈烈。載飢載渴。我戍未定。靡使歸聘。

三章 采薇采薇。薇亦剛止。曰歸曰歸。歲亦陽

2 Let us gather the thorn-ferns, let us gather the thorn-ferns;
The thorn-ferns are now tender.
When shall we return? When shall we return?
Our hearts are sorrowful.
Our hearts are sad and sorrowful;
We shall hunger, we shall thirst.
While our service on guard is not finished,
We can send no one home to enquire about our families.

3 Let us gather the thorn-ferns, let us gather the thorn-ferns;
The thorn-ferns are now hard.
When shall we return? When shall we return?
The year will be in the tenth month.

抵皆是預道之辭耳).' I have adapted my translation to this peculiarity.

St. 1. 薇,—as in I. ii. III. 3. 亦 and 止, here and below, must be taken as expletives. 作 describes the ferns as just rising out of the ground (生出地), when it must have been early in the spring. This gives the date of the first despatch of the troops, which is thus allusively intimated. The two 曰 in l. 3 are expletives. Wang Yin-che says 曰歸 is simply equivalent to 于歸. When the men were going away, they had naturally been anxious to have the date of their return fixed. We may translate 曰歸 by 'as to our return,' or interrogatively, as I have done,—after Yen Ts'an. L. 4,—as in I. x. I. 1, where the expletives are different. L. 5. A wife gives the husband a 室; a husband gives the wife a 家. L. 6. Choo simply says that the Hëen-yun were 北狄, 'wild tribes of the north.' The Shwoh-wăn does not give the characters, and elsewhere the same sounds are differently represented. Ch'ing K'ang-shing says they were the same tribe that in his days went by the name of Heung-noo (匈奴). I suppose the two names are imperfect phonetic expressions of the same sound, which we also have adopted in *Huns*. Wang Taou says that the *Hëen-yun* of Yin and Chow, the *Heung-noo* of Ts'in and Han, and the *Tuh-keueh* (突厥) of Suy and T'ang, all refer to the same tribes. Sze-ma Ts'ëen in his Record of the House of Chow, and of the Heung-noo, says that in the time of king E (B. C. 933-909), those northern tribes became very troublesome, and refers to this ode as a composition of that time.—It is understood that this reference to the cause of the expedition is made by the troops in a public spirit, showing that they sympathized with the court in the necessity of undertaking it. L. 7,—as in II. 2.

St. 2. I must believe that in this st. we have the words of a second detachment of troops sent off somewhat later than the former, when the ferns which, in st. 1, were only showing themselves, were now somewhat grown (柔). 烈烈 is descriptive of 'the app., or manifestation, of their sorrow of heart.' 戍=守, 'to guard.' The term denotes the service of troops stationed anywhere to defend territory from invasion. 定=止, 'to be at an end.' 聘=問, 'to ask,'—to inquire, that is, about the welfare of their families.

St. 3. We have here a third detachment sent off, when the ferns had attained their full growth. This view of three separate detachments is sanctioned by Ch'ing K'ang-shing and Ying-tah. The latter calls them the 一輩,二輩,三

止。王事靡盬。不遑啟處。憂心孔疚。我行不來。

四章 彼爾維何。維常之華。彼路斯何。君子之車。戎車既駕。四牡業業。豈敢定居。一月三捷。

五章 駕彼四牡。四牡騤騤。君子所依。小人

But the king's business must not be slackly performed;
We shall have no leisure to rest.
Our sorrowing hearts are in great distress;
But we shall not return from our expedition.

4 What is that so gorgeous?
It is the flowers of the cherry tree.
What carriage is that?
It is the carriage of our general.
His war carriage is yoked;
The four steeds are strong.
Dare we remain inactive?
In one month we shall have three victories.

5 The four steeds are yoked,
The four steeds, eager and strong;—
The confidence of the general,

韭, sent off respectively in the 3d decade of the 2d month, the 1st decade of the 3d, and the 2d decade of it. 陽 is here the name of the 10th month:—the sun was drawing near to the extreme point of its southern course, and the *Yin* principle ruled predominant in the year;—only, however, to give place to the *Yang*. On the eve of its extinction, apparently, the principle of light and heat, was 'like an embryo in the womb,' about to make its appearance; and hence the month was named after it. So say all the critics. From the 10th to the 12th month, inclusive, was the conclusion of the year of st. 1. 疚＝病, 'sick,' 'distressed.' 來＝復來, or 歸, 'to come back.'

St. 4. The three detachments would seem here to be united, and marching with their general at their head, confident of great success. The Shwoh-wăn quotes l. 1, with 薾 instead of 爾, defining the term by 'the app. of abundant flowering.' 常 is the 常棣 of III. 1. 路＝車, 'a carriage;' here 戎車, 'a war carriage,' as in l. 5. 君子 must here＝將帥, 'the general.' Choo explains 業業 by 壯, 'strong.' We shall meet with the phrase again. 定居＝安居,—as in the translation.

St. 5. Maou defines *k'wei-k'wei* here by 強, 'strong;' and in III.iii.III. by '不息,' unresting.' I have united the explanations. Choo says 依 is here equivalent to 乘, 'to ride in.' We may admit this, but need not, in translating, depart from the ordinary meaning of the term. There is more difficulty with 腓, which proper-

所腓。四牡翼翼。
象弭魚服。豈不
日戒。玁狁孔棘。
六章 昔我往矣。楊柳
依依。今我來思。
雨雪霏霏。行道
遲遲。載渴載飢。
我心傷悲。莫知
我哀。

The protection of the men.
The four steeds move regularly, like wings;—
There are the bow with its ivory ends, and the seal-skin quiver.
Shall we not daily warn one another?
The business of the Hëen-yun is very urgent.

6 At first, when we set out,
The willows were fresh and green;
Now, when we shall be returning,
The snow will be falling in clouds.
Long and tedious will be our marching;
We shall hunger; we shall thirst.
Our hearts are wounded with grief,
And no one knows our sadness.

VIII. *Ch'uh keu.*

出車

一章 我出
我車。
于彼
牧矣。
自天
子所。
謂我
來矣。
召彼

1 We proceeded with our carriages
To those pasture grounds.
'From the place of the son of Heaven,
Came an order to me to march,' [said the general].

ly means 'the calf of the leg.' Choo follows Ch'ing K'ang-shing, who says the character should be 芘, 'to shelter.' By 小人, 'the small men,' the speakers denote themselves. 翼翼 describes the regular, orderly, progress of the horses. 弭,—'the ends of a bow.' 魚 is here explained as 'the name of an animal, like a pig, found in the eastern sea, spotted on the back and green underneath.' Medhurst calls it a seal. Perhaps a porpoise may be meant. He explains 魚服 as meaning 'fish skins, or clothes made of seal skins;' but 服 is here used in the sense of 'a quiver.'

In l. 7 it is doubtful whether we should read 日 or 曰. 棘＝急, 'urgent.'

St. 6. Here the soldiers project their thoughts forward to the end of their expedition, or at least to the arrival of their relief. The 楊柳, called also simply 楊, is akin to the 蒲柳;—see I. vi. IV. 3. 依依,—'the app. of being weak and tender;' so, Yen Ts'an. 來,—as in

僕夫。謂之載矣。王事多難。維其棘矣。二章 我出我車。于彼郊矣。設此旐矣。建彼旄

So he called his carriage-officers,
And told them to get the carriages all ready.
'The king's business,' [said he], 'is surrounded with difficulties;
We must use despatch.'

2 We proceeded with our carriages
To that suburban region.
The banner with tortoises and serpents was raised,
And the ox-tails set up at the top of its staff;

St. 3. 思 is the particle. 霏霏 describes 'the app. of snow falling abundantly.'

The rhymes are—in st. 1, 薇, 歸, cat. 15, t. 1; 作*, 莫, 家*, 故, 居, 故, cat. 5, t. 1: in 2, 薇, 歸; 柔, 憂, cat. 3, t. 1; 烈, 渴, cat. 15, t. 3; 定, 聘, cat. 11: in 3, 薇, 歸; 剛, 陽, cat. 10; 盬, 處, cat. 5, t. 2; 疚*, 來, cat. 1, t. 1: in 4, 何, 何, cat. 17; 華*, 車*, cat. 5., t. 1; 業, 捷*, cat. 8., t. 3: in 5, 騤, 依, 腓, cat. 15, t. 1; 翼, 服*, 戒*, 棘, cat. 1, t. 3: in 6, 依, 霏, 遲, 飢, 悲, 哀, cat. 15, t. 1.

Ode 8. Narrative. An ode of congratulation on the return of the troops from the expedition against the Heen-yun. While the old interpreters and Choo differ, as in the case of the prec. ode, as to the time to which they refer this, they agree in regarding it as specially designed to felicitate the leader of the expedition,—'the awe-inspiring Nan Chung.' And so far they are correct. When the former go on, however, to make the general the principal speaker throughout the piece, hearing his words, *e.g.*, in the whole of the first two stanzas, the difficulties of such a view are very great. Këang P'ing-chang has pointed this out; but when he refers the first personal pronoun mainly to 'the poet (詩人)' who wrote the piece, I cannot accept his construction. The soldiers of the expedition are the speakers throughout. They speak freely of their own toils and anxieties, while they glorify their general. At the same time they introduce his words, and the words of their own wives, in a manner which is perplexing and unartistic.

St. 1. Ll. 1, 2. The 'carriages' here are those composing the force of the expedition, or of the 1st detachment of it. They proceeded to 'the pasture grounds,' a considerable distance from the capital, and there waited till the other detachment should arrive, and the whole should be put in order for the march. To the distance of 50 *le* from the capital was called 'the near suburbs (近郊);' for other 50 *le*, the country was call- 'the distant suburbs (遠郊);' and beyond that were the pasture grounds, where herds of horses and cattle were kept. Ll. 3, 4 abruptly introduce the words of the general, in which he informed the troops of the commission which he had received. We must identify the 天子 here with the 王 of l. 7, and other places. To make the 王 king Wăn, as Yen Ts'an and others do, is quite inadmissible. Ll. 5—8 give another abrupt turn, or rather two abrupt turns, in the composition of the stanza;—6 and 7 are narrative of the next proceedings of the general. 僕夫 is here defined as 御夫, 'the drivers,'—not of the general's war chariot, but of the baggage carriages. 載 is explained by 載其車以行, 'load their carriages for the march.' 謂 is active, 'ordering,' or 'and ordered,' whereas in l. 4 it was passive, 謂我 being = 'it was said to me,' or 'I received orders.' The last two lines give what the general said to the drivers. 棘,—as in st. 5 of prec. ode. 其 gives to the sentence a hortatory force.

St 2. Ll. 1, 2 relate to a second detachment of the force, which arrived at the suburbs, probably 'the distant suburbs,' while the other was in the pasture grounds. Ll. 2—6 describe various arrangements for the march to the enemy, and should be extended to both the detachments. The *chaou* was a banner with

矣。彼旟旐斯。胡不
旆旆。憂心悄悄。僕
夫況瘁。
三章 王命南仲。往城于
方。出車彭彭。旂旐
央央。天子命我。城
彼朔方。赫赫南仲。
玁狁于襄。
四章 昔我往矣。黍稷方
華。今我來思。雨雪

Did not it and the falcon banner
Fly about grandly?
The [general's] heart was anxious and sad,
And the carriage-officers appeared full of care.

3 The king charged Nan Chung
To go and build a wall in the [disturbed] region.
How numerous were his chariots!
How splendid his dragon, his tortoise and serpent flags!
The son of Heaven had charged us
To build a wall in that northern region.
Awe-inspiring was Nan Chung;
The Hëen-yun were sure to be swept away!

4 When we were marching at first,
The millets were in flower.
Now that we are returning,
The snow falls, and the roads are all mire.

tortoises and snakes coiled round them emblazoned on it, the top of the staff being surmounted by a *maou*, which has been described, as well as the *yu*, under I. iv. IX. 斯 is the final particle. 旆旆 is descriptive of the flags waving in the wind. L. 7 is taken of the general. 悄悄=憂貌, 'the app. of being sorrowful.' 況,—see on IV. 3.

St. 3. Here appears by name, the general,—a cadet of the Nan family; but we know nothing of him from any other source but this ode. The 方 of l. 2 must be the 朔 or 北 (northern) 方 of l. 6. It is interesting to see at how early a period the idea of building a wall against the barbarians on the north originated, and began to be acted upon. 彭彭 is descriptive of the number of the chariots. 旂 was the name of a flag on which dragons were emblazoned, one over the other, heading now to the staff, now to the outer edge of the flag (交龍). 央央 =鮮明, 'fresh and bright.' 赫赫='the terrible.' 襄 is defined by 除, 'to take away;' and many critics suppose the last line to be in the past tense, and the whole stanza to intimate that the name of the general and the array of the expedition were sufficient to awe the Hëen-yun to submission without any fighting. L. 5 of the last stanza is sufficient to refute this notion. * Wang Yin-che says that, here and in st. 6, 于 is to be taken as =是, 'to be,'

St. 4 brings us to the close of the expedition, and the progress of the returning march (comp. the last st. of the prec. ode); but as the critic Leu

載塗。王事多難。不遑啓居。豈不懷歸。畏此簡書。

五章 喓喓草蟲。趯趯阜螽。未見君子。憂心忡忡。既見君子。我心則降。赫赫南仲。薄伐西戎。

六章 春日遲遲。卉木萋萋。倉庚喈喈。采蘩祁祁。

The king's business was not to be slackly performed,
And we had not leisure to rest.
Did we not long to return?
But we were in awe of the orders in the tablets.

5 '*Yaou-yaou* go the grass-insects,
And the hoppers leap about.
While we do not see our husbands,
Our hearts must be full of grief.
Let us but see our husbands,
And our hearts will be at rest.'
The awe-inspiring Nan Chung
Is smiting the Jung of the west.

6 The spring-days are lengthening out;
The plants and trees grow full of verdure;
The oriole's cry comes *këae-këae;*
[Our wives] go in crowds to gather the white southernwood.

says, the notes of time here make us refer the descriptions not to the commencement of the march northwards, and the conclusion of the march home, but to the course of both routes. 思 and 載 are the particles. 塗=泥塗, 'mire.' Ll. 5, 6 must be construed in the past tense. 簡書 refers, no doubt, to the orders from the court about the expedition, written, of course, in those days on tablets of wood.

St. 5. Ll. 1—6,—see on I.ii.III., the 1st stanza of which is all but exactly reproduced here. Instead of referring it, as all critics do, to the wife of the general, it seems to me much more natural to refer it to the wives of the soldiers, who then return in the last two lines to their great theme,—the general. 薄,—the particle, as in I.i.II. 3. The 'western Jung' would be another barbarous tribe, lying more west than the Hëen-yun.

St. 6, contains the return. L. 1,—as in I. xv. I. 2 卉,—grass, and small plants generally. 萋萋, and *k'ëae-këae*,—as in I. i. II. I. L. 4,—as in I.xv.I. 2. 訊=問, 'to question.' Those who would be questioned—? put to the torture—indicate, we may suppose, chiefs of the of the Hëen-yun; 'the crowd of captives (醜

執訊獲醜。薄言還歸。赫赫南仲。玁狁于夷。

With our prisoners for the question and our captive crowd,
We return.
Awe-inspiring is Nan Chung;
The Hëen-yun are pacified.

IX. *Te too.*

杕杜

一章 有杕之杜。有睆其實。王事靡盬。繼嗣我日。日月陽止。女心傷止。征夫遑止。

二章 有杕之杜。其葉萋萋。

1 Solitary stands the russet pear tree,
With its fruit so bright.
The king's business must not be slackly performed,
And the days are prolonged with us one after another.
The sun and moon are in the tenth month.
My woman's heart is wounded;
My soldier might have leisure [to return]!

2 Solitary stands the russet pear tree,
With its leaves so luxuriant.

=徒衆)'—the multitude of their followers. 夷=平, 'to be pacified,'—reduced to subjection.

The rhymes are—in st. 1, 牧* (read *mih*) 來, 載, 棘, cat. 1, t. 3: in 2, 郊, 旐, 旄, cat. 2; 旆, 瘁 cat. 15, t. 3: in 3, 方, 彭*, 央, 方, 襄, cat. 10: in 4, 華*, 塗*, 居, 書, cat. 5, t. 1: in 5, 蟲, 螽, 忡, 降, 仲, 戎, cat. 9: in 6, 遲, 萋, 喈, 祁, 歸, 夷, cat. 15, t. 1.

Ode 9. Narrative. AN ODE OF CONGRATULATION, SPECIALLY INTENDED FOR THE TROOPS ON THEIR RETURN FROM THE EXPEDITION AGAINST THE HEEN-YUN. The congratulation is given in a description of the anxiety and longing of the soldiers' wives for their return. I have supposed that one lady speaks throughout, which imparts to the piece more vividness and interest. Choo takes all the stanzas as narrative; but the old interpreters make the first two allusive. It is not worth while discussing the point.

St. 1. L. 1,—see I. x. VI. L. 2. Choo, after Maou, defines 睆 by 實貌, 'the app. of the fruit,' without saying what that appearance is. The term has the meanings of 'bright,' 'beautiful.' Both in ll. 1, 2, 有 must be taken with the characters that follow it in its descriptive use. The pears would be ripe towards the end of the year,—in the 10th month of l. 5. It was not then time for the troops to return, but their wives fancy they might have leisure to do so, as the season would suspend their operations. 嗣=續, 'to continue;' syn. with 繼. 陽, —as in VII. 3. I translate 女心, 'my woman's heart,' because 我 takes the place of 女 in the next stanza. 征夫 must here be restricted to the soldiers, or rather to the husband of the speaker, her 'conquering hero.'—difft. from the phrase in III. 1. The last line must be taken as a wish (望之之辭; Yen Ts'an). The 止 are all the final particle.

St. 2. Ll. 1, 2. The winter has gone. It is spring again; but the troops still do not return,

王事靡盬。我心傷悲。卉木萋止。女心悲止。征夫歸止。

三章 陟彼北山。言采其杞。王事靡盬。憂我父母。檀車幝幝。四牡痯痯。征夫不遠。

四章 匪載匪來。憂心孔疚。期逝不至。而多爲恤。卜筮偕止。會言近止。征夫邇止。

The king's business must not be slackly performed,
And my heart is wounded and sad.
The plants and trees are luxuriant,
But my heart is sad.
O that my soldier might return!

3 I ascended that hill in the north,
To gather the medlars.
The king's business must not be slackly performed,
And our parents are made sorrowful.
His chariot of sandal wood must be damaged;
His four horses must be worn out;
My soldier cannot be far off.

4 They have not packed up, they do not come;
My sorrowing heart is greatly distressed.
The time is past, and he is not here,
To the multiplication of my sorrows.
Both by the tortoise shell and the reeds have I divined,
And they unite in saying he is near.
My soldier is at hand!

though the time for their doing so was come. 征夫歸止=征夫可以歸也, 'my soldier might be returned.'

St. 3. L. 2. 言 is the initial particle. 杞,—as in II. 4. L. 4. The parents here are the husband's parents, the 舅姑 of the wife. She speaks of them as her parents, having become a daughter of the family. 檀車,—see on I. ix. VI. 1. 幝幝 is descriptive of the carriages as much worn and damaged (敝貌); and 痯痯, of the horses, as jaded (罷貌).

X. *Nan kae.*

陔南

St. 4. 匪=不, 'not,' 載,—as in st. 1 of last ode. Ying-tah takes this line interrogatively. The meaning is the same. 逝=往, 'is gone by.' 而,—here=乃, 'and so it is that.' Wang Yin-che explains the line by 乃爲憂. 卜,—to divine by burning the tortoise shell; 筮, by manipulating the reeds. 偕 has a verbal force, unless we carry it on to the next line;—'both together agree in saying.'

The rhymes are—in st. 1, 杜, 盬, cat. 5, t. 2; 實, 日, cat. 12, t. 3; 陽, 傷, 遑, cat. 10: in 2, 杜, 盬; 萋, 悲, 萋, 悲, 歸, cat. 15, t. 1: in 3, 杞, 母*, cat. 1, t. 2; 幝, 痯, 遠, cat. 14: in 4, 來, 疚*, cat. 1, t. 1; 至*, 恤, cat. 12, t. 3; 偕, 近, (prop. cat. 13; but Kooshe contends it has here its original pronunciation) 邇*, cat. 15, t. 2.

Ode 10. This is one of the six odes, which are commonly spoken of as having been lost. Choo, however, contends that they were only the names of tunes, played on the organ, and never were pieces to be sung. Before this time, moreover, the 3d ode of the next Book was the 10th of this Book. For the grounds on which he changed the order of the pieces, and maintained that 'the lost pieces' were only names of tunes, see on the 1st and 2d odes of next Book. According to 'the Little Preface,' the subject of the *Nan-kae* was—'Filial sons admonishing one another on the duty of supporting their parents.'

BOOK II. THE DECADE OF PIH HWA.

二之二什之華白

I. *Pih hwa.*

華白

II. *Hwa shoo.*

黍華

TITLE OF THE BOOK.—白華之什,二之二, 'Decade of Pih-hwa; Book II. of Part II.' The Pih-hwa is one of the six odes of which we have only the titles, and of which, as I have just stated, Choo contends there never was anything more; whereas, until his time, it was supposed that the odes themselves had been lost during the troubles of the Ts'in dynasty, having previously existed like the other 305. Choo derived the reason for his opinion from the E Le (儀禮), Pt. IV., Bk. I, which contains an account of the entertainments in the Districts (鄉飲酒禮). It is there stated that, at a certain point in those entertainments, the musicians took their place on the elevated *t'ang* (堂), and '*sang*' to their lutes the *Luh-ming*, the *Sze-mow* and the *Hwang-hwang chay hwa* (the first three pieces of the last Book), and that, subsequently, the organ players took their place in the court beneath, and '*played* the *Nan-kae*, the *Pih-hwa*, and the *Hwa-shoo*.' The former three pieces were *sung*; these three were only *played*:—from this Choo contends that *Nan-kae*, &c., were only the names of tunes. But this conclusion is greater than the premiss warrants. Where did the Preface get the account which it gives of the subjects of the missing pieces? They must have existed when the Preface was made, or there must have been then a tradition about them of which the author of it made use. *Nan-kae*, *Pih-hwa*, &c., are not the names of tunes, but titles evidently, like the other 305, taken from the body of the pieces to which they belonged. Moreover, in the last par. but one of the Book referred to, we are told that at the close of the music at those entertainments, all the instruments united, while the first three pieces of the Chow Nan and the Shaou Nan were sung;—it is not necessary, therefore, to conclude that the organ was played only with tunes to which there were no words.

The imperial editors of the E Le give their opinion in favour of Choo's view, supporting it mainly by a statement of Sze-ma Ts'ëen, in his Life of Confucius, that the Sage sang and played over on his lute the 305 pieces: but all which we can thence infer, is that the words of the six pieces were lost in Confucius' time. With regard now to the order in which the pieces are arranged, I have observed on the *Nan-kae*, that Maou places the third of this Book in the Decade of Luh-ming, before the *Nan-kae*, the *Pih-hwa*, and the *Hwa-shu*. Therein he is wrong. He has 13 odes in his first decade, 13 in his second, and only 4 in his tenth;—taking no count of the six of which we have only the titles. Këang Ping-chang, agreeing with Maou in reckoning the 3d ode of this Book as the last of the first, transfers the *Nan-kae* to the beginning of this, and call his second Book the 'Decade of Nan-kae.' I cannot believe that the arrangement of the odes in decades was, as Soo Cheh argues, as old as Confucius.

Ode 1. The Preface says that the subject was—'The unsullied purity of filial sons.'

Ode 2. The Preface says that the subject was—'The harmony of the seasons, and the abundance of the harvests, leading to a large produce of the millet crop.'

III. *Yu le.*

魚麗

一章
魚麗于罶。鱨鯊。君子有酒。旨且多。

二章
魚麗于罶。魴鱧。君子有酒。多且旨。

三章
魚麗于罶。鰋鯉。君子有酒。旨且有。

1 The fish pass into the basket,
Yellow-jaws and sand-blowers.
Our host has spirits,
Good and abundance of them.

2 The fish pass into the basket,
Bream and tench.
Our host has spirits,
Abundance of them and good.

3 The fish pass into the basket,
Mud-fish and carp.
Our host has spirits,
Good and in quantities.

Ode 3. Allusive and narrative. AN ODE USED AT DISTRICT ENTERTAINMENTS, CELEBRATING THE ABUNDANCE OF EVERYTHING AND THE PROSPERITY OF THE TIMES. The idea of the prosperity of the times is found in the ode by taking both parts of the first three stanzas as allusive. That fish of so many different kinds should be taken in so inartificial a contrivance as the *lëw* showed how good government produced an abundance of all material resources; the abundant supply of good spirits was also a proof of the general prosperity. The domain of the king was divided into six districts (六鄉), of which the more trusted and able officers were presented every 3d year to the king, and feasted, the general superintendent of each district presiding on the occasion. The same thing took place in the States which were divided into three districts. At the former of those entertainments, this ode was used in the first place;—but the phrase 'district entertainments (鄉飲),' had also other applications.

Stt.1—3. 麗 is defined by 歷, 'to pass to.' This meaning of the character is not given in the dict. One of the meanings given there, 'to be attached to,' to belong to,' would be suitable here. The *lëw* was an exceedingly simple contrivance, made of bent bamboos, by which fish were caught as they passed through the openings of a dam. Maou says the *chang* is the *yang* (楊), or 'the darter.' Choo says it was 'the yellow-jaws (黃頰魚) of his day, 'like the 'swallow's-head fish, its body thick, long, and large; its jaw-bones quite yellow, a large and strong fish, seeming to fly in leaping.' The *sha* of this passage is described as 'a narrow and small fish, constantly opening its mouth wide, and spurting out sand, from which it is called the "sand-blower (吹沙)."' Choo identifies the 鱧 with the 鮦, a kind of blenny, and Yen Ts'an, after Maou, with the 鯇, 'the tench.' Maou and Choo say the *yen* is the 鮎, the bull-head, or a sort of mudfish. By 君子 is meant the 主人, 'host,' or president at the entertainment. K'ang-shing seems to have read 君子有酒旨 as one line, and 且多 as another, the 多 referring to the provision of fish; but evidently 酒 always ends a line, and the three other characters are descriptive of the 酒. The 有 in st. 3 is equivalent to 多.

四章 物其多矣。維其嘉矣。

五章 物其旨矣。維其偕矣。

六章 物其有矣。維其時矣。

4 The viands are abundant,
And they are admirable.

5 The viands are excellent,
Both from the land and the sea.

6 The viands are in quantities,
And all in season.

IV. *Yĕw kăng.*

由庚

V. *Nan yĕw këa yu.*

南有嘉魚

一章 南有嘉魚。烝然罩罩。君子有酒。嘉賓式燕以樂。

1 In the south is the barbel,
And, in multitudes, they are taken under baskets.
The host has spirits,
On which his admirable guests feast with him joyfully.

Stt. 4—6. 物, 'articles,' is interpreted as I have done;—謂水陸之羞, 'viands from the water and the land.' 偕,—'all together,' *i. e.*, from both sources of supply.

The rhymes are—in stt. 1, 2, 3, 罶, 酒, cat. 3, t. 2: in 1, 鯊, 多, cat. 17: in 2, 鱧, 旨, cat. 15, t. 2: in 3, 鯉, 有*, cat. 1, t. 2: in 4, 多, 嘉, cat. 17: in 5, 旨, 偕, cat. 15, t. 2: in 6, 有*, 時, cat. 1, t. 2.

Ode 4. This was the 4th of the missing odes, whose subject, acc. to the Preface was—'All things produced according to their nature.' Choo places it here.

Ode 5. Allusive. A FESTAL ODE, APPROPRIATE TO THE ENTERTAINMENT OF WORTHY GUESTS, CELEBRATING THE GENEROUS SYMPATHY OF THE ENTERTAINER. The old interpreters referred it to the time of king Ching, and said that he was the 君子, 'princely man,' or host mentioned in it. There is no evidence of this.

Ll. 1, 2, in stt. 1, 2. Ch'ing and Ying-tah take 嘉魚 as='fine fish,' and not any particular kind of fish. That was a mistake. The *këa-yu* is the barbel, 'with the body of a carp, and the scales of the rud.' By 'the south' is intended the country about the Këang and the Han, where the barbel abounds. Choo construes 烝然 together as a compound initial particle. I have followed him in the construction of 烝 standing alone (II. i. IV. 4; *et al.*); but here it seems better to allow to it the meaning of 衆 'all,' 'multitudes;' and then 烝然,='in multitudes' *Chaou* is a basket, used to catch fish by placing it over them, after which they are taken out with the hand through a hole in the inverted bottom. This method of fishing was appropriate in the case of the barbel, which

二章 南有嘉魚。烝然汕汕。君子有酒。嘉賓式燕以衎。

三章 南有樛木。甘瓠纍之。君子有酒。嘉賓式燕綏之。

四章 翩翩者鵻。烝然來思。君子有酒。嘉賓式燕又思。

2 In the south is the barbel,
And, in multitudes, they are taken with wicker nets.
The host has spirits,
On which his admirable guests feast with him, delighted.

3 In the south are trees with curved drooping branches,
And the sweet gourds cling to them.
The host has spirits,
On which his admirable guests feast with him cheerfully.

4 The Filial doves keep flying about,
Coming in multitudes.
The host has spirits,
On which his admirable guests feast with him again and again.

VI. *Sung k'ëw.*

崇丘

bores into the bed and banks of streams in search of its food. The reduplication of the character, which is used verbally, denotes the frequent repetition of the process intimated by it. 汕 is a wicker net, or basket of some peculiar construction, in which the fish were taken and lifted out of the water. These two lines would seem to suggest the idea of the ruler's seeking out extensively men of worth and ability, and raising them from obscurity.

Ll. 1, 2 in stt. 3, 4. In st. 3,—see on I. i. IV. In st. 4,—see on i. VII. 5. 思,—the particle. Ll. 3, 4, in all the stt. 君子 is here as in ode 3,=主人, 'the entertainer.' 式,—as in i. I. I call it an initial particle, because there is a pause at 賓. 衎 is a syn. of 樂. The 以 =' so as to,' or 'and hereby.' 綏之,=' comforting themselves,' or 'getting comfort from them.' The concluding 思 must be taken like the same character in l. 2, so that the significant portion of the line ends very abruptly with 又, on which Choo says 旣燕而又燕.

The rhymes are—in st. 1, 罩, 樂, cat. 2: in 2, 汕, 衎, cat. 14: in 3, 纍, 綏, cat. 15, t. 1: in 4, 來, 又*, cat. 1, t. 1.

Ode 6. The 5th of the missing odes. Its subject was—'How all things attained their greatest height and size.'

VII. *Nan shan yew t'ae.*

南山有臺

一章 南山有臺。北山有萊。樂只君子。邦家之基。樂只君子。萬壽無期。

二章 南山有桑。北山有楊。樂只君子。邦家之光。樂只君子。萬壽無疆。

三章 南山有杞。北山有

1 On the hills of the south is the *t'ae* plant,
On those of the north is the *lae*.
To be rejoiced in are ye, noble men,
The foundations of the State.
To be rejoiced in are ye, noble men;—
May your years be myriads and without end!

2 On the hills of the south are mulberry trees;
On those of the north are willows.
To be rejoiced in are ye, noble men,
The light of the State.
To be rejoiced in are ye, noble men;—
May your years be myriads, unlimited!

3 On the hills of the south are medlars;
On those of the north are plum trees.

Ode 7. Allusive. A FESTAL ODE, WHERE THE HOST, THE RULER, CELEBRATES THE VIRTUES OF HIS MINISTERS, THE GUESTS, PROCLAIMS HIS COMPLACENCY IN THEM, AND SUPPLICATES BLESSINGS ON THEM. The old school find in this piece likewise an ode of king Ching; but there is nothing in it to give any hint of its origin, nothing to prevent a wide application of it.

St. 1. The *t'ae* is the name of a plant called also 沙草, and 夫須, the stalk and leaves of which are three-cornered, with hairy roots. The leaves, when dried, can be made into rain-cloaks and hats. The name 夫須 is said to mean 'Poor man's need (賤夫所須).' Medhurst says the *lae* is 'the orach,' and Williams calls it 'a sow-thistle.' All I can find about it is, that 'its leaves are fragrant, and may be cooked and eaten.' The specification of the hills of the north and the south, embracing between them all the territory of Chow, is understood to be suggestive of the number of the guests,—the many men of worth in the service of the State. L. 3. See on I. i. IV; but 君子 has here a difft. application, and is descriptive of the guests. Këang Ping-chang says—樂是人君樂之, '樂 refers to the joy of the ruler in his guests.' 邦家,—邦 is the State or kingdom; 家, the great Families or clans. In all the stanzas the last line must be taken as the language of supplication.—I have translated in the 2d person, because of the 爾 in the 4th stanza.

李。樂只君子。民之父母。樂只君子。德音不已。

四章 南山有栲。北山有杻。樂只君子。遐不眉壽。樂只君子。德音是茂。

五章 南山有枸。北山有楰。樂只君子。遐不黃耇。樂只君子。保艾爾後。

To be rejoiced in are ye, noble men,
Parents of the people.
To be rejoiced in are ye, noble men;—
May your virtuous fame have no end!

4 On the hills of the south is the *k'aou;*
On those of the north is the *nëw.*
To be rejoiced in are ye, noble men;—
Have ye not the eyebrows of longevity?
To be rejoiced in are ye, noble men;—
May your virtuous fame be abundant!

5 On the hills of the south is the *kow;*
On those of the north is the *yu.*
To be rejoiced in are ye, gentlemen;—
Will ye not have the grey hair and wrinkled face?
To be rejoiced in are ye, gentlemen;—
May ye preserve and maintain your posterity!

St. 3. The apposition of 杞 and 李 makes us take 杞 as in i. II. 4, *et al.*

St. 4. On *k'aou* and *nëw*, see I. x. II. 2. 遐＝何, 'how.' 眉壽, 'longevity of eyebrows,'—as in I. xv. I. 6. Choo gives for the phrase here 秀眉, 'elegant eyebrows,' and Choo Kung-ts'ëen remarks that 'long eyebrows are a token of longevity.'

St. 5. The *kow* and *yu* have not yet been identified. The former is a high and large tree, resembling a white willow. The fruit hangs down from the extremity of the branches, some inches long, and is of a sweet taste. Wealthy men are fond of planting it in their gardens, and call it the 'tree honey (木蜜).' In the Japanese plates, it would seem to be the *hovenia dulcis*. The *yu* is called in the Urh-ya the 'rat *tsze* (鼠梓). Its wood is said to be 'brittle in wet weather, and strong in dry,' 'like that of the mountain *ts'ëw* (山楸), but black.' 黃, 'yellow,' is understood of the white hair of age, and 耇 of the wizened, wrinkled face. 艾＝養, 'to nourish,' 'to maintain.'

The rhymes are—in st. 1, 臺, 萊, 基, 期, cat. 1, t. 1: in 2, 桑, 楊, 光, 疆, cat. 10: in 3, 杞, 李, 子, 母*, 子, 已, cat. 1, t. 2: in 4, 栲*, 杻, 壽, 茂*, cat. 3, t. 2: in 5, 枸*, 楰*, 耇, 後, cat. 4, t. 2.

VIII. *Yew e.*

由儀

IX. *Luh sëaou.*

蓼蕭

一章 蓼彼蕭斯。零露湑兮。既見君子。我心寫兮。燕笑語兮。是以有譽處兮。

二章 蓼彼蕭斯。零露瀼瀼。既見君子。爲龍爲光。其德不爽。壽考不忘。

1 How long grows the southernwood,
With the dew lying on it so bright!
Now that I see my noble men,
My heart is entirely satisfied.
As we feast, we laugh and talk;—
It is right they should have fame and prosperity!

2 How long grows the southernwood,
With the dew lying on it so abundantly!
Now that I see my noble men,
I appreciate their favour and their brightness.
Their virtue is without taint of error;—
May they live long, and not be forgotten!

Ode 8. The last of the missing odes. Its subject was—'How all things were produced and flourished as was natural and appropriate to them.'

Ode 9. Allusive. A FESTAL ODE, ON OCCASION OF THE KING'S ENTERTAINING THE FEUDAL PRINCES WHO HAVE COME TO HIS COURT. Both schools of critics agree in taking this as an ode sung, when the king was entertaining the feudal princes; but with the followers of Maou the subject of it is the praise of the king, the princes being the speakers, while with Choo the subject of it is the praise of the princes, the king being the speaker. The view of Choo seems to me much the more likely.

Ll. 1, 2, in all the stt. 蓼 is descriptive of the southernwood as growing 'long and large.' 蕭,—as in I. vi. VIII. 2. 斯 is the final particle. 零露,—as in I. vii. XX. 湑,—'the appearance of the dew on the plant.' 瀼瀼,—as in I. vii. xx. 泥泥,—'the app. of the dew moistening the plant.' 濃濃,—'the app. of the dew lying thickly.' These lines seem to suggest the idea of the happy relations between the king and the princes.

三章 蓼彼蕭斯。零露泥泥。既見君子。孔燕豈弟。宜兄宜弟。令德壽豈。

四章 蓼彼蕭斯。零露濃濃。既見君子。鞗革沖沖。和鸞雝雝。萬福攸同。

3 How high is the southernwood,
All wet with the fallen dew!
Now that I see my noble men,
Grandly we feast, delighted and complacent.
May their relations with their brothers be right!
May they be happy in their excellent virtue to old age!

4 How high is the southernwood,
With the dew lying on it so richly!
I have seen my noble men,
With the ends of their reins hanging down,
With the bells tinkling on their cross-boards and bits.
May all happiness gather upon them;

Ll. 3--6, in st. 1. On Choo's view, 君子 must here be the feudal princes, the guests of the king. 寫 is in the sense of 'to disburthen.' Every thing antagonistic to the enjoyment of the feast was cast out of the king's mind.

We may suppose a 且, 'and,' between 燕 and 笑. The last line is perplexing. 是以 gives it the appearance of narrative, which it cannot be. I take those terms as = 宜, as in the translation, or making the whole line the expression of a wish. 譽 and 處 are to be construed as nouns. Choo defines the former by 善聲, = 'fame,' and the latter by 安樂, 'tranquillity and joy.' 'Prosperity' gives the idea of the permanence implied in 處 better.

Ll. 3—6, in st. 2. Maou explains 龍 by 寵, 'favour.' From a passage in the Tso-chuen, under the 12th year of duke Ch'aou, where there is a reference to all the stanzas in this ode, we may conclude that 寵 is the proper reading. 爽, = 差, 'to be in error.' L. 6,—as in I.xi.V. 2.

Ll. 3—6, in st. 3. Maou makes 燕 = 安, 'composed,' but in this ode that meaning is out of place. 豈弟, in later times 愷悌, has the meaning in the translation. 豈 is defined by 樂, 'joyful,' and 弟 by 易, 'easy,' 'unconstrained.' L. 5 suggests a warning to the princes to avoid the jealousies which so readily sprang up between them and their brothers.

Ll. 3—6, in st. 4. *T'eaou* is another name for 轡, 'reins,' indicating that they were made of leather. 革 is explained as the ends of the reins,—beyond the place where they were held in the hand of the driver; and 沖沖 is descriptive of these as 'hanging down.' 和 were bells attached to the cross-bar (軾) in the front of a carriage, and 鸞 bells attached to the bits of the horses. *Yung-yung*,—as in I.iii. IX. 3. Choo says these were ornaments of the carriages of the princes; Maou, that they belonged to the royal carriages. Each writes according to his general interpretation of the ode. 攸 = 所, 'that which,' or 'the place where.'

The rhymes are—in st. 1, 湑, 寫*, 語, 處, cat. 5, t. 2: in 2, 瀼, 光, 爽, 忘, cat. 10: in 3, 泥, 弟, 弟, 豈, cat 15, t. 2: in 4, 濃, 沖, 雝, 同, cat. 9.

X. *Chan loo.*

湛露

一章 湛湛露斯。匪陽不晞。
厭厭夜飲。不醉無歸。

二章 湛湛露斯。在彼豐草。
厭厭夜飲。在宗載考。

三章 湛湛露斯。在彼杞棘。
顯允君子。莫不令德。

四章 其桐其椅。其實離離。
豈弟君子。莫不令儀。

1 Heavy lies the dew;
Nothing but the sun can dry it.
Happily and long into the night we drink;—
Till all are drunk, there is no retiring.

2 Heavy lies the dew,
On that luxuriant grass.
Happily and long into the night we drink;—
In the honoured apartment we complete our carousal.

3 Heavy lies the dew,
On those willows and jujube trees.
Distinguished and true are my noble guests,—
Every one of excellent virtue.

4 From the *t'ung* and the *e*
Their fruit hangs down.
Happy and self-possessed are my noble guests,—
Every one of them of excellent deportment.

Ode 10. Allusive. A FESTAL ODE, PROPER TO THE CONVIVIAL ENTERTAINMENT OF THE FEUDAL PRINCES AT THE ROYAL COURT. Both schools agree in this view of the ode.

Ll. 1, 2, in stt. 1—3. 湛湛 is descriptive of the abundance of the dew. 陽=日, 'the sun.' 晞=乾, 'dry.' The abundant descent of the dew suggests the idea of the royal favour, seen in feasting the princes. Ch'ing, enlarging on this general idea, finds in the first two stt. a further intimation that the favour was so excessive, that the princes could hardly sustain it, but must become drunk and disordered; while in the 3d there is an intimation that, as the trees could sustain the dew without bending, so the princes could drink to the full, without being disordered. But the allusive portions of the odes will not bear such minute handling.

Ll. 3,4. 厭厭 conveys the ideas of the happiness of the feast, its length, and its fulness (安也,亦久也,足也). L. 4 in st. 1 strongly expresses the wish of the king that the fullest justice should be done by the guests to his spirits. 歸 is here equivalent to 'to retire.' From the E Le, VI.ii., it appears that at these convivial entertainments, it was a regular

formula for the ruler—the host—to say, 'Let all get drunk,' to which the guests responded, 'Yes. We dare not but get drunk.' 在宗 = 在宗室, 'in the honourable apartment,' meaning probably the apartment of the emperor, appropriate to such occasions. 載 is the particle, 考 = 成, 'to complete;' here = to finish the feast. 顯 = 明, 'intelligent.' 允 = 信, 'true,' *i. e.*, sincere and loyal. L. 4, in the 3d and 4th stt., is taken of the guests, drinking to the full, and yet not drunk, disordered neither in their minds nor their deportment.

St. 4. 桐, 椅,—see on I.iv. VI. The picture of the *t'ung*, in the Japanese plates to the She, is that of the *bignonia*. 離離 is descriptive of the fruit hanging down elegantly. There was no disorder in its appearance, nor was there any in the deportment of the guests.

The rhymes are—in st. 1, 晞, 歸, cat. 15, t. 1: in 2, 草*, 考*, cat. 3, t. 2: in 3, 棘, 德, cat. 1, t. 3: in 4, 椅*, 離*, 儀*, cat. 17.

I. *T'ung kung.*

彤弓之什二之三

彤弓

一章
彤弓弨兮。受言藏之。我有嘉賓。中心貺之。鐘鼓既設。一朝饗之。

二章
彤弓弨兮。受言載之。我有嘉賓。中心喜之。鐘鼓既設。一朝右之。

1 The red bows unbent
Were received and deposited.
I have here an admirable guest,
And with all my heart I bestow one on him.
The bells and drums have been arranged in order,
And all the morning will I feast him.

2 The red bows unbent
Were received and fitted on their frames.
I have here an admirable guest,
And with all my heart I rejoice in him.
The bells and drums have been arranged in order,
And all the morning will I honour him.

Title of the Book.—彤弓之什二之三, 'Decade of T'ung-kung; Book III. of Part II.'

Ode 1. Narrative. A festal ode, on occasion of a feast given by the king to some prince for the merit he had achieved, and the conferring on him of a red bow. In the Shoo, V. xxviii. 4, we have an instance of the conferring by king P'ing on a marquis of Tsin of a red bow, and other gifts, which generally accompanied such a token of merit and of the royal favour. Red was the colour of honour with the dynasty of Chow; a red bow was its highest testimonial of merit, and gave to the prince who received it great prerogatives within the sphere of his jurisdiction.

Ll. 1, 2, in all the stt. 彤弓,—Ying-tah says, 'The bows were lackered as a protection against frost and wet.' In l. 2, we must construe 言 as a mere particle. The explanation of the term throughout the odes by 我, 'I,' adopted by Maou and Ch'ing, is here palpably absurd. They refer l. 2 to the prince recipient of the bow, and make him say, 'I receive and deposit it, as a precious relic for my

三章 彤弓弨兮。受言櫜之。我有嘉賓。中心好之。鐘鼓既設。一朝醻之。

3 The red bows unbent
Were received and placed in their cases.
I have here an admirable guest,
And with all my heart I love him.
The bells and drums have been arranged in order,
And all the morning will I pledge him.

II. *Ts'ing-ts'ing chay ngo.*

菁菁者莪

一章 菁菁者莪。在彼中阿。既見君子。樂且有儀。

1 Luxuriantly grows the aster-southernwood,
In the midst of that large mound.
Since we see our noble lord,
We rejoice, and he shows us all courtesy.

posterity.' Thus the first two lines in each stanza are the words of the recipient prince; and the last four are the words of the donor-king! We must take the whole stanza as if from the king. The bows had been presented by the proper officer, who prepared them. They had then been received and deposited in the royal treasury or arsenal. 載之 refers to the attaching of the bow to a bamboo frame, to keep it from warping;—see on I.xi.III.3, where the frame is called 竹閉. 櫜=韜, 'a bow-case;'—used here as a verb. Ll. 3,4. 中心=心中,—as in I.iii.V.1; *et al.* 貺=與, 'to give to.'

Ll. 5, 6. 饗, 'to feast,' is the name for the highest style of entertainment, where there was the greatest profusion of viands. At the 'entertainments (燕),' drinking was the principal thing; at the *hëang* or banquets, the table, or, to speak more correctly, the ground, was loaded with provisions. The 'entertainments' were given later in the day, and might be continued on into the night (see the last ode of last Book); the banquet took place early, and did not admit of easy familiarity. The bells and drums in l.5 are the musical instruments employed on the occasion. I can make nothing out of 一朝 here but 'the whole morning.' Ch'ing takes the phrase as=早朝, 'early in the morning;' Lacharme translates it by *aliquantum temporis*; Leu Tsoo-k'hëen, whose remarks on this piece are considered a master piece of criticism, finds in it the idea of 速, 'quickly,' as if it intimated that the king allowed no interval of time to elapse between his knowledge of merit and his rewarding it. 右 is most simply taken as=尊 'to honour,' the right having been anciently the place of honour.

The rhymes are st. 1, 藏, 貺, 饗, cat. 10: in 2, 載, 喜, 右*, cat. 1, t. 2: in 3, 弨, 櫜*, 好*, 醻, cat. 3, t. 2.

Ode 2. Allusive and metaphorical. AN ODE CELEBRATING THE ATTENTION PAID BY THE EARLY KINGS OF CHOW TO THE EDUCATION OF TALENT. This is the account of the ode given in the Preface, and by all the school of Maou. Choo at one time adopted it, but he afterwards changed his mind, and in his work on the She he says that it is a festal ode about the royal entertainment of guests. The K'ang-he editors express themselves rather in favour of the old view.—It must be confessed there is almost nothing in the piece to help us to determine the subject of it. The absence of any mention of guests and their entertainment may be accepted against Choo's interpretation.

二章 菁菁者莪。在彼中沚。既見君子。我心則喜。

三章 菁菁者莪。在彼中陵。既見君子。錫我百朋。

四章 汎汎楊舟。載沉載浮。既見君子。我心則休。

2 Luxuriantly grows the aster-southernwood.
In the midst of that islet.
Since we see our noble lord,
Our hearts are full of joy.

3 Luxuriantly grows the aster-southernwood,
In the midst of that great height.
We see our noble lord,
And he gives us a hundred sets of cowries.

4 It floats about,—the willow boat,
Now sinking, now rising again.
Since we see our noble lord,
Our hearts are at rest.

Ll. 1, 2, in stt. 1—3. 菁菁,—nearly as in I. x. VI. 2. The 莪 is a kind of southernwood, called 莪蒿, 蘿蒿, and by other names. Luh Ke says that it grows in damp and marshy grounds, tall and bushy, and that in the 3d month, its stalks may be eaten, either raw or cooked. Seu observes that this ode affords sufficient evidence that the plant grows in dry as well as moist situations. The Japanese plates to the She say that the *ngo* is now commonly called 'the aster of Corea (朝鮮菊).' The white flower with which it is there depicted is very like that of a chrysanthemum.—The growth of the plant, so abundant in different places, is supposed to suggest the idea of the abundance of men of talent, only needing cultivation.

Ll. 3, 4, 君子, on the view which I have followed, is to be referred to the king,—referred to him visiting or inspecting the schools of the State. That there were such, even in the early days of the Chow dynasty, will hereafter clearly appear. There is a difficulty with 且有儀, as we naturally understand that 樂 and 有 must have the same subject. The difficulty is the same, whether we adopt the old interpretation of the ode, or that of Choo. L. 4, st. 3, on the old view, indicates that the king, having provided for the training of the talents, saw also to their being thereafter furnished with offices and salary. Up to the time of the Ts'in dynasty, cowries were current as money in China, nor did such a currency even then immediately cease. According to Choo and many others, 5 shells constituted a *p'ăng* (朋) or set; but Ying-tah gives a difft. account. The shells, he says, were of five classes, according to their size, the largest measuring 4.8 in, and those of the 4th class 1.2 in. Two shells of each of these 4 classes constituted a set, the very smallest not being reckoned.

St. 4. 汎汎,—as in I. iii. XIX. The first two lines are metaphorical of the talented youth of the kingdom, without aim or means of culture, until they were cared for by the king.

The rhymes are—in st. 1, 莪, 阿, 儀*, cat. 17: in 2, 沚, 喜, cat. 1, t. 2: in 3, 陵, 朋, cat. 6: in 4, 舟, 浮, 休, cat. 3, t. 1.

III. *Luh yueh.*

六月

一章

六月棲棲。戎車既飭。四牡騤騤。載是常服。玁狁孔熾。我是用急。王于出征。以匡王國。

1 In the sixth month all was bustle and excitement.
The war carriages had been made ready,
With the four steeds [of each], strong and eager;
And the regular accoutrements had been placed in the carriages.
The Hëen-yun were in blazing force,
And thence was the urgency.
The king had ordered the expedition,
To deliver the royal kingdom.

Ode 3. Narrative. CELEBRATING A SUCCESSFUL EXPEDITION AGAINST THE HEEN-YUN, AND ESPECIALLY THE CHARACTER AND CONDUCT OF KEIH-FOO COMMANDING IT. With this ode commence what are called 'the Ya odes of a changed character (變小雅).' The twenty-two pieces which precede are all, as we saw, referred to the earlier and more prosperous times of the Chow dynasty. This and the thirteen which follow are all referred, by the critics of the old school, to the time of king Seuen (宣王), a monarch of great merit, B. C. 826—781, in whose first year the expedition here commemorated took place. Choo says, 'After kings Ching and K'ang, the House of Chow fell into decay. Le, the eighth king from K'ang, was so oppressive, that the people drove him from the capital, when he took up his residence in Che (in Hoh Chow, dep. P'ing-yang, Shan-se). The Hëen-yun took advantage of this internal disorder, and invaded and ravaged the country, till, on the king's death, his son Tsing (靖), known as king Seuen, succeeded to the throne, and despatched against them Yin Keih-foo, whose successful operations were sung by the writer of this piece.'

We saw on the 7th ode of Bk. I., how troublesome the Hëen-yun were at the commencement of the dyn. of Chow. The ode now before us being narrative, and ending with the return of Keih-foo from the expedition, all the stanzas but the last must, evidently, be translated in the past tense. The writer had been in the expedition himself, or at least he identifies himself with it.

St. 1. 'The sixth month' is taken by most commentators as the 6th month of the Hëa year, which would be the last month of summer. Whether the month was that of Hëa or Chow, the mention of it was intended to show the urgency of the occasion, it being contrary to rule and custom to undertake any military expedition till the labours of the husbandman were all over. 棲棲 is descriptive of the inquietude of the people (不安之貌); Maou says, 'of selecting and examining carriages and horses.' That, however, was only one form which the inquietude took. 戎車,—'war-chariots.' Of these there were five kinds. See the Chow Le, Pt. III. Bk. XI., on the duties of the 車僕. 飭=整, 'to put into good condition.' *K'wei-k'wei*,—as in i. VII. 5. 常服 denotes the various articles in which the soldiers accoutred themselves for battle. On the march they did not wear them. Whether we are told here that they were conveyed in the war-chariots or in the baggage waggons, I cannot say. 是用=是以, 'on this account.' 出征,—出 is to be taken as an active verb, and we are not to suppose, as some do, that the king himself took the field. The 于 is the particle. Ch'ing makes a great blunder with it. Having said that it = 曰; which is allowable, 曰 itself being often used expletively, he proceeds to take that term as the verb 'to say,' and finds in 出征 and the next line the king's charge to the general. 匡=救正, 'to save and rectify.' I suppose that by 王國 we are to understand the whole kingdom, and not the royal State merely.

二章 比物四驪。閑之維則。維此六月。既成我服。我服既成。于三十里。王于出征。以佐天子。

三章 四牡修廣。其大有顒。薄伐玁狁。以奏膚公。有嚴有翼。共武之服。共武之服。以定王國。

2 Matched in strength were the four black steeds,
Well trained to observe every rule.
On this sixth month,
We completed our accoutrements.
Our accoutrements were compteted,
And we marched thirty *le* [every day].
The king had ordered the expedition,
To help the son of Heaven.

3 The four steeds were long, and stout,
And large-headed.
We smote the Hëen-yun,
And achieved great merit.
Severely strict and careful [was our leader],
Discharging his military service,—
Discharging his military service,
And settling thereby the royal kingdom.

St. 2. L. 1. 物 is a designation of the horses with reference to their essential quality of strength. In the Chow Le, IV. v., on the duties of the 校人, we are told that on great civil occasions of the State, the horses were given out, all for the same carriage of the same colour (毛馬而頒之), but on occasion of war, 物馬而頒之, 'they *thinged* the horses, and gave them out,' *i. e.*, they gave them out, all for the same carriage of equal strength (齊其力). L. 2. 閑=閑習, 'to train,' 'to exercise.' The 'Complete Digest' expands the line, 閑習之而皆中法則, 'exercised them, and they all did everything according to the proper rule.' L. 5. Thirty *le* was the regular stage for an army on march. The translation must be supplemented. We can make nothing of 于 more than to treat it as an expletive, but the whole line=日行三十里, as in the translation. L. 8. 天子=王國 in last stanza.

St. 3. 修=長, 'long.' The first two lines are descriptive of the horses. As Ts'aou Suy-chung (曹粹中) says, '修 describes the length of their bodies; 廣, their fulness in the belly and back; and 顒, the largeness of their heads.' 'Large-headed' is the definition of the last character in the Shwoh-wăn, though Maou and Choo explain it here simply by 'large-looking.' 薄,—as in i. VIII. 5, *et al.* 膚公=大功, 'great merit;' so, both Choo and Maou. L. 5 and the lines that follow are interpreted of the commander of the expedition, or of him and the leaders under him, as uniting the qualities of strict command (嚴=威), and of cautious

四章 玁狁匪茹。整居焦穫。侵鎬及方。至于涇陽。織文鳥章。白旆央央。元戎十乘。以先啟行。

五章 戎車既安。如輊如軒。四牡既佶。既佶且閑。薄伐玁狁。至于大原。文武吉甫。萬邦爲憲。

4 Badly reckoned the Hëen-yun,
When they confidently occupied Tseaou and Hwoh,
And overran Haou and Fang,
As far as to the north of the King.
On our flags was their blazonry of birds,
While their white streamers fluttered brightly.
Ten large war chariots
Led the way in front.

5 The war carriages were well made,
Nicely balanced, before and behind.
Their four steeds were strong,
Both strong and well trained.
We smote the Hëen-yun,
As far as T'ae-yuen.
For peace or for war fit is Keih-foo,
A pattern to all the States.

prudence (翼=敬). 共=供, 'to provide,' 'to discharge.'

St. 4, 茹=度, 'to measure,' 'to calculate;'—see on I. iii. I. 2. 整=整齊, 'to put in order.' The word intimates the boldness and confidence of the operations of the Hëen-yun. Ll. 2—4 describe further to what extent they had entered the royal territories; but there is a difficulty in identifying Tseaou, Hwoh, and Fang. Haou is probably the name of the capital. 涇,—see on I. iii. X. 4. 織 is used for 幟, 'a flag.' 文 and 章 are synonyms; here = 'ornaments,' 'blazonry.' The 'birds' are the falcons on the *ü*:—see i. VIII. 2; but we must not suppose that only that one flag was displayed in this expedition. L. 6,—see on i. VIII. 2, 3. 元=六, 'great.'

St. 5. I believe I have given the meaning of the first two lines correctly, 安 being descriptive of the firm and secure manner in which the carriages were made; but I can hardly tell the force of 如輊如軒. The Shwoh-wăn defines 輊 by 低, 'low,' and the Ching-yun (正韻) dict. says, that it means, 'a carriage heavily laden in front;' on the other hand, 'a carriage high in front' is called 軒. These war carriages looked neither high nor low, but kept as it were, level, and were well adapted for fighting from. 佶=壯健貌, 'strong-looking.' T'ae-yuen was in the dep. still so named in Shan-se, in the dis. of Yang-k'ëuh (陽曲). 文武,—'civil and military,' *tam Marte quam Mercurio.* 憲=法, 'pattern.'

六章 吉甫燕喜。既多受祉。來歸自鎬。我行永久。飲御諸友。炰鼈膾鯉。侯誰在矣。張仲孝友。

6 Keih-foo feasts and is glad;
Great happiness is his.
In returning from Haou,
Distant and long had been our march.
He entertains and feasts his friends,
With roast turtle and minced carp.
And who are there?
There is Chang Chung, the filial and brotherly.

IV. *Ts'ae k'e.*

采芑

一章 薄言采芑。于彼新田。于此菑畝。方叔涖止。其車

1 They were gathering the white millet,
In those new fields,
And in these acres brought only one year under cultivation,
When Fang Shuh came to take the command.

爲憲=以之爲法, 'take him for their pattern.'

St. 6. Here we have the general returned from the expedition, and feasting happily with his friends after all his toils. It seems better to regard the stanza as thus descriptive of Keih-foo in his own house, than with Yen Ts'an and many others, to find in it the public entertainment of him by the king. Choo Kung-ts'ëen likewise observes that we are not to understand the second line of any happiness or reward beyond that which he enjoyed in feasting with his friends. The introduction of the first person in the 4th line is owing probably to the writer of the ode having been closely associated with the general. 御=進, 'to bring in,'=here 'to serve up,' with reference to the viands mentioned in l. 6. 炰,—*i. q.* 炮, 'to bake,' or 'to roast.' Either of these ways of cooking a turtle seems strange; but Yen Ts'an remarks that perhaps they did have anciently such a method. 侯 is here an initial particle=維. We know nothing more of Chang Chung than what is mentioned here; but he must evidently have been a man well known and esteemed in those times. 友 at the end is explained by 善兄弟, 'well discharging his duties to his brothers;' but we must give to brothers in such a connection a very wide meaning.

The rhymes are—in st. 1, 棲*, 騤, cat. 15, t. 1; 飭*, 服*, 急 (prop. cat. 7), 國, cat. 1, t. 3: in 2, 則 服*, *ib.*; 成, 征, cat. 11; 里, 子, cat. 1, t. 2: in 3, 顒, 公, cat. 9; 翼, 服*, 服*, 國, cat. 1, t. 3: in 4, 茹, 穫, cat. 5, t. 2; 方, 陽, 章, 央, 行*, cat. 10: in 5, 安, 軒, 閑, 原, 憲, cat. 14: in 6, 喜, 祉, 久*, 友*, 鯉, 矣, 友*, cat. 1, t. 2.

Ode 4. Allusive and narrative. CELEBRATING FANG SHUH, AND HIS SUCCESSFUL CONDUCT OF A GRAND EXPEDITION AGAINST THE TRIBES OF THE SOUTH. Chinese chronologers assign this expedition to B. C. 825, the year following that against the Hëen-yun, celebrated in the last ode. It is presumed from the conclusion of the last stanza, that Fang Shuh, who conducted it, had been one of the leaders in that first undertaking of Seuen's reign, under Yin Keih-foo.

三千。師干之試。方叔率止。乘其四騏。四騏翼翼。路車有奭。簟笰魚服。鉤膺鞗革。二章 薄言采芑。于彼新田。

His chariots were three thousand,
With a host of well-disciplined warriors.
Fang Shuh led them on,
In his carriage drawn by four piebalds,
Four piebalds orderly moving.
Red shone his grand carriage,
With its chequered bamboo screen, and seal-skin quivers,
With the hooks for the trappings of the breast-bands, and the rein-ends.

2 They were gathering the white millet,
In those new fields,

St. 1. 薄言,—as in i. VIII. 6, *et al.* 芑 is, by Maou and Choo, taken here for a kind of sowthistle (苦菜), the leaves of which are edible, both raw and cooked, and which might serve as food both for the men and horses of the expedition. I agree, however, with Yen Ts'an and Këang Ping-chang, in understanding it of the *k'e* in III. ii. I. 5, which is there defined as 白粱粟. Williams calls it—'a sort of white millet.' Why should sowthistles be gathered in the fields of ll. 2, 3, that had been brought under cultivation? The first three lines seem to give us a note of time for the commencement of the expedition, and to indicate the prosperity of king Seuen's government, under which the people were bringing the land into cultivation. By 'new fields' are intended fields in the 2d year of their cultivation, and by 菑畝, fields reclaimed that same year. 涖=臨, 'to come and assume one's official duty.' 止, here and elsewhere in the ode, excepting st. 3, l. 3, is the final particle. In l. 5 we have a poetical exaggeration of the force of the expedition, for 3,000 chariots would give a host of 300,000 men. Each war chariot carried 3 mailed warriors, and had attached to it 72 footmen, with 25 men to look after the baggage waggons, cooking, &c.,—altogether 100 men. But the whole force of the kings of Chow only amounted to six armies (六軍), of 12,500 men each. To make out the 300,000, some critics suppose that the forces of the feudal States had also been called out for this service; but Choo, Yen Ts'an, and others say that the language is only intended to give us an idea that the force was very large. In l. 6, 師=衆, 'all;' 干=扞, 'to guard,' 'defenders;' 試=肄習, 'trained,' 'practised;' 之 is the expletive. The 'Complete Digest' explains the line by 扞禦之衆有練習之精, 'the multitude of the defenders had been admirably trained.' It is hardly worth while to discuss other interpretations of it. 翼翼,—as in i. VII. 5. By 路車 is intended, the grand chariot conferred by the king on Fang Shuh, on his designation to the command, probably a 金路;—see the Chow Le, III. xi., on the duties of the 巾車. Various parts of this carriage were painted or lacquered red (奭=赤貌). 簟笰=簟茀, in I. viii. X. 1 魚服—as in i. VII. 5. Both Maou and Choo describe 鉤 as certain metal hooks suspended from the under part of the horses' muzzles by way of ornament, and 膺 as certain trappings belonging to the breast-bands. I agree with Keang-Ping-chang however, in taking the former term of hooks by which the trappings were attached to the bands (鉤膺=字連言,則是在胸之鉤以繫樊纓,不必言繫頷之鉤也). 鞗革,—'as in ii. IX. 4.

St. 2. L. 3. 中鄉=鄉中, meaning the fields about the villages where the people lived, and which would be fully under cultivation.

于此中鄉。方叔涖止。其車三千。旂旐央央。方叔率止。約軧錯衡。八鸞瑲瑲。服其命服。朱芾斯皇。有瑲葱珩。

三章 鴥彼飛隼。其飛戾天。亦集爰止。方叔涖止。其車三千。師干之試。方叔率止。

And all about these villages,
When Fang Shuh came to take the command.
His chariots were three thousand;
His banners, with their blazonry of dragons, and of serpents and tortoises, fluttered gaily.
Fang Shuh led them on,
The naves of his wheels bound with leather, and his yoke ornamented.
Tinkle-tinkle went the eight bells at the horses' bits.
He wore the robes conferred [by the king];
His red knee-covers were resplendent,
And the gems of his girdle-pendant sounding.

3 Rapid is the flight of the hawk,
Soaring to the heavens,
And again descending and settling in its place.
Fang Shuh came to take the command.
His chariots were three thousand,
With a host of well disciplined warriors.
Fang Shuh led them on.

L. 6. see i. VIII. 3. L. 8. 軧=轂, 'the nave of a wheel.' This was bound round with leather, which was then lacquered red. 衡 is the yoke at the end of the pole. Both Maou and Choo explain 錯 by 文, 'ornamented;'—Ying-tah says 'various things (雜物; 錯=雜) set in it.' 瑲瑲 and 有瑲 are descriptive of the sounds given out by the bells, and by the gems of the girdle. On his appointment to the command of this expedition, we must suppose, Fang Shuh had had one degree added to his rank, and in consequence he now wore knee-covers of a light vermilion colour. The king's were of a deep vermilion tinge; in those worn by princes of States there was a dash of yellow (黃朱). The triangular gem at the top of the girdle-pendant was called 珩, and was green, of the colour of an onion (葱). The *hăng* is put here for the gems of the pendant generally.

St. 3. 鴥 is descriptive of the rapid flight of the bird. The 隼 is now commonly called 鶻, which, acc. to Williams, is 'a kind of kite or glede.' 戾=至, 'to,' 'reaching to.' 爰=於; 止=所止:—'it settles down on its

鉦人伐鼓。陳師鞫旅。顯允方叔。伐鼓淵淵。振旅闐闐。

四章 蠢爾蠻荆。大邦爲讐。方叔元老。克壯其猶。方叔率止。執訊獲醜。戎車嘽嘽。嘽嘽焞焞。如霆如雷。顯允方叔。征伐玁狁。蠻荆來威。

With his jinglers and drummers,
He marshalled his hosts and addressed them.
Intelligent and true is Fang Shuh,
Deep rolled the sound of his drums;
With a lighter sound he led the troops back.

4 Foolish were the savage tribes of King,
Presuming to oppose our great region.
Fang Shuh is of great age,
But full of vigour were his plans.
He led his army on,
Seized [the chiefs] for the question, and made captives of a crowd [besides].
Numerous were his war chariots,
Numerous and in grand array,
Like the clap or the roll of thunder *their onset.*
Intelligent and true is Fang Shuh.
He had gone and smitten the Hëen-yun,
And the tribes of King came, awed by his majesty.

proper resting place,' meaning I suppose, its prey. So bold, so decisive, so fatal is the movement of an army like Fang Shuh's. L. 8. The *ching* was an instrument like a bell, and gave a jingling sound, which was the signal for troops to stop their advance. This line, seems to say that 'the jinglers beat the drums; but we must understand it as in the translation. So long as the drum sounded, the troops advanced, and they stopped when they heard the jinglers. L. 9. 12500 men were called a 師, and 500 men a 旅; but we must construe this line as if it were—陳其師旅,而誓告之. 鞫=告, 'to address.' 顯允,—as in ii. X. 3. 淵淵 and 闐闐 both give the sound of the drums:—the former the deep roll with which they were beaten, as the troops marched from their entrenchments to engage the enemy; the latter a lighter and more cheerful sound, to which they returned victorious. 振=止, 'to stop,' and 旅=衆, 'all,' *i. e.*, the troops.

St. 4. 蠢 properly denotes the wriggling motion of creeping insects; and hence it passed into an expression of contempt,='stupid,' 'insolent.' 而=然, forming an adverb with 蠢, to be construed with l. 2. 蠻 was the general name for the wild, uncivilized tribes, lying south of the China proper of those days. 蠻荆=荆州之蠻, 'the *Man* of King-

V. *Keu kung.*

車攻

一章 我車既攻。我馬既同。四牡龐龐。駕言徂東。

二章 田車既好。四牡孔阜。東有甫草。駕言行狩。

1 Our chariots were strong,
Our horses were well matched;
And with four steeds [for each], sleek and large,
We yoked and proceeded to the east.

2 Our hunting carriages were good,
And their four steeds in fine condition.
Eastwards were the grassy plains of Foo;—
We yoked and went there to hunt.

chow.' On King-chow, see on the Shoo, III. i. Pt. 1, 46. In the Ch'un Ts'ëw the great and barbarous State of Tsoo bears the name of King for some time after its first appearance in that history. 'The great region' is of course the kingdom of Chow. 元=大; 'great.' It seems an adverb, to qualify 老. 猶=謀, 'counsels,' 'plans.' L. 6,—as in i. VIII. 6. 嘽嘽 expresses the multitude of the chariots, and 焞焞 the completeness of their array. 霆 is the rapid clap of thunder. The last line is understood to say that the *Man* submitted to Fang Shuh without fighting, awed by the terror of his name and the display of his force. (畏威而服). Both the 3d and 4th stanzas are, to my mind irreconcileable with such a view. Probably the campaign was soon over, as the *Man* found they were no match for the force that was brought against them; but there was fighting in the first place.

The rhymes are—in st. 1, 芑, 畝*, 試, cat. 1, t. 2; 田, 千, cat. 12, t. 1; 翼, 奭, 服*, 革*, cat. 1, t. 3: in 2, 田, 千; 鄉, 央, 衡*, 瑲, 皇, 珩*, cat. 10; in 3, 天 千, 止, 試, cat. 1, t. 2; 鼓, 旅, cat. 5, t. 2; 淵, 闐, cat. 12, t. 1: in 4, 讐, 老*, 猶, 醜, cat. 3, t. 2; 焞 (prop. cat. 13), 雷, 威, cat. 15, t. 1.

Ode 5. Narrative. CELEBRATING A GREAT HUNTING, PRESIDED OVER BY KING SEUEN ON OCCASION OF HIS GIVING AUDIENCE TO THE FEUDAL PRINCES AT THE EASTERN CAPITAL OF LOH. One of the great undertakings of the famous duke of Chow was the building of Loh, a few miles from the pres. city of Loh-yang. King Woo had intended to fix there the capital of his kingdom, but his immediate successors did not carry out his idea. So long as the dyn. was vigorous, however, the kings made progresses to Loh, and there gave audience to the lords of the States. This practice, which was fallen into disuse, was revived by Seuen, the more emboldened to do so by the renown and strength acquired by the two victories commemorated in odes 3 and 4. He met the lords at Loh, and took the opportunity to have a great hunting in that part of the country, in which they shared.—The transitions of time are not indicated in the stanzas, but I have translated them in the past tense. The author writes as if he had been an officer in the retinue of the king.

St. 1. 攻=堅, 'strong.' It is the verb, 'to put in order,' in the passive voice. 同=齊, 'matched,' *i.e.*, in their swiftness, which was the point attended to in preparing for hunting expeditions. *Lung-lung* is descriptive of the appearance of the horses being in good condition (充實). 言 is the particle; and not, as Këang argues, the verb, expressing the order of the king. So, in next stanza. By 'the east' is intended Loh, 'the eastern capital.'

St. 2. Maou takes 甫 in the sense of 大, 'great,' so that 甫草='large, grassy plains.' Choo, however, follows Ch'ing, who takes the characters as=圃田之草, 'the grassy country about Poo-t'een,' which was one of the eleven meres of the kingdom,—in the pres. dis.

三章 之子于苗。選徒囂囂。建旐設旄。搏獸于敖。

四章 駕彼四牡。四牡奕奕。赤芾金舄。會同有繹。

五章 決拾既佽。弓矢既調。射夫既同。助我舉柴。

3 Of the officers in charge of the hunt,
The voices resounded as they told off the men.
They set up the banners, with ox-tails displayed,
And we proceeded to pursue the chase in Gaou.

4 With their four-horsed chariots [they came],
Forming a long train,
In their red knee-covers and gold-adorned slippers,
Like the crowd of an occasional or a general audience.

5 The bowstring thimbles and armlets were fitted on;
The bows and arrows were adjusted to one another;
The archers acted in unison,
Helping us to rear a pile of game.

of Chung-mow (中牟). It was afterwards included in the State of Ch'ing, which was not yet constituted. 田 is read *tëen*, 'to hunt.' 狩 is properly the name of the winter hunt, as 苗 (next st.) is of the summer. Interchanged as the characters are here, we must take them in the general sense of 'to hunt.'

St. 3. 之子,—'these gentlemen,' meaning the officers (有司), who had charge of the arrangements for the hunt. They had to select or tell off (選＝數) the carriages, and their attendants that were to take part in it, and *hëaou-hëaou* gives the sound of their voices in doing so. The specification of this is understood as intimating that no other sounds were heard, such was the order with which the proceedings were conducted. In 于苗, 于 is the particle; but we must give it the force of 'for.' L. 3. See i. VIII. 2. 搏獸,—'to seize the animals.' 敖 was properly the name of a hill, but is here used for the country about it. It was in the pres. dis. of Yung-yang (滎陽).

St. 4 relates the arrival of the princes of the States to do homage to the king, which preceded the actual hunting, the preparations for which are described in the previous stanzas. 奕奕 describes the app. of their arrival, from dift. quarters, one after another. Yen Ts'an makes it＝大, 'large,' descriptive only of the horses. Han Ying explained it by 盛貌, 'numerous.' L.3 mentions two of the articles of dress worn by the princes. The 'red' of the knee-covers and slippers was the light vermilion, mentioned in st. 2 of last ode. How the gold was placed on the slippers I cannot tell. Lacharme wrongly says the slippers were woven with thread of gold. 會 was the name appropriate to a meeting of princes, called by the king, on any exigency arising; 同 was the name for a general meeting of them, which ought to have taken place every 12 years. This meeting was neither of these, but the attendance at it made the writer think of them. 有繹—in trains long drawn out, as if a cocoon were being unwound.

St. 5. We come now to the actual hunting. The 決 was a sort of thimble fitted on the right thumb, to assist in drawing the bow-string;

六章 四黃既駕。兩驂
不猗。不失其馳。
舍矢如破。
七章 蕭蕭馬鳴。悠悠
旆旌。徒御不驚。
大庖不盈。
八章 之子于征。有聞
無聲。允矣君子。
展也大成。

6 Of the four yellow horses of each chariot,
The two outsiders inclined not to either side.
No error in driving was committed,
And the arrows went forth like downright blows.

7 As if at their ease, the horses neighed,
Long and slow moved the line of pennons and banners;
The footmen and charioteers created no alarms;
The great kitchen did not claim its full complement.

8 So did the officers conduct this expedition,
Without any clamour in the noise of it.
Truly a princely man is [the king];
Great indeed are his achievements!

the 拾 was an armlet of leather, fitted on the left arm, as a protection and help in discharging the arrow. 佽 is defined here by 利, 比, and 便利, 'to be made convenient.' L. 2 means that the size of the arrow was adapted to the strength of the bow. 'The archers' are here especially the princes. 柴 appears in the Shwoh-wăn with 手 instead of 木, meaning 'a pile.' The game was all piled up, prior to its distribution for various objects, and among different parties.

St. 6. 猗=偏猗不正, 'inclining to one side, and not straight.' The art of driving consisted principally in keeping the outside horses right. The nominative to 失 is 兩驂.—'They were not allowed to deviate from the rules for their galloping.' 如破,—'like splitting.' The arrows went forth, as sure of their mark as if they had been axes or hammers directed against something immediately beneath the hand.

St. 7. The hunting is over, and this st. describes what followed. In the first three lines we have the return from it without clamour or confusion. 蕭蕭 represents the neighing of the horses;—this was heard, but nothing else. 悠悠,—the long and slow procession of the flags. 驚=驚擾, 'to terrify and disturb.' The last line shows how the king had contented himself with a small portion of the game.

St. 8. L. 2. 有聞 refers to the sound of the horses neighing, the officers telling off the men, &c.; but all without clamour (無聲). Lines 3 and 4 ascribe all the order and success to the king. 允 and 展 are synonyms, signifying 'truly.'

The rhymes are—in st. 1, 攻, 同, 龐, 東, cat. 9: in 2, 好*, 阜, 草*, 狩, cat. 3, t. 2: in 3, 苗, 囂, 旄, 敖, cat. 2: in 4, 奕*, 舄*, 繹*, cat. 5, t. 3: in 5, 佽, 柴, cat. 15, t. 3; 調 (prop. cat. 3), 同, cat. 9: in 6, 駕, 猗*, 馳*, 破, cat. 17: in 7, 鳴, 旌, 驚, 盈, cat. 11: in 8, 征, 聲, 成, *ib.*

VI. *Keih jih.*

吉日

一章 吉日維戊。既伯既禱。田車既好。四牡孔阜。升彼大阜。從其群醜。

二章 吉日庚午。既差我馬。獸之所同。麀鹿麌麌。漆沮之從。天子之所。

1 A lucky day was *mow*,
And we sacrificed on it to the Ruler [of horses], and prayed.
Our hunting carriages were good;
The team for each was in fine condition.
We would ascend the greatest heights,
And pursue the herds [of the game].

2 A lucky day was *kăng-woo*.
We had selected our horses;
The haunts of the animals,
Where the does and stags lay numerous,
The grounds by the Ts'eih and the Ts'eu,—
That was the place for the son of Heaven [to hunt].

Ode. 6. Narrative. CELEBRATING A HUNTING EXPEDITION BY KING SEUEN ON A SMALLER SCALE, ATTENDED BY HIS OWN OFFICERS, AND WITHIN THE ROYAL DOMAIN.

St. 1. *Mow*, it is said, was 'a hard day.' The cycle days were distinguished into 'hard (剛)' and 'soft (柔).' The 'hard' were the odd days 1, 3, &c., and the 'soft' were the even. The former were deemed lucky for all business abroad; the latter for all home business. A hunting expedition of course must be begun on a hard day. Reasoning from *kăng-woo* in next stanza, we must conclude that the full name of the day here was *mow-shin* (戊辰). It is interesting to observe that the expedition was commenced with a religious service. In the Chow Le, IV. v., on the duties of the officer who had the care of the royal studs (校人), we are told that in spring, he sacrificed to the 'Father of horses,' the Spirit presiding in the four stars, β δ. π. ρ, of Scorpio, 'the dragon horse of the sky:' in summer, to the first breeder of horses; in autumn, to him who first subjected horses to the chariot; and in winter, to the Spirit ill-affected to horses. By 伯, 'the chief,' in the text is understood the first of these objects of sacrifice,—馬祖. 既伯=既有事於馬祖, 'we had business with—*i. e.* we sacrificed to—the Father of horses.' Then 既禱=因祭而祈禱之,—as in the translation. Yen Ts'an says the four lines that follow are the words of the prayer, but that does not appear from anything in them; and Ying-tah thinks that they are the result of the prayer, and would translate them in the past tense indicative. They seem to me to supply the considerations which led to the prayer. 羣醜,—'herds multitudinous.'

St. 2. 差,—'to choose;'—as once already. The difficuly with lines 3—6 is to find an active verb, which may indicate the action of the hunters. Choo and others take 之從 in l. 5 as=從之, 'we pursued them.' This leaves 漆沮 standing quite unconnectedly. Maou takes 從 as the preposition='from,' and explains ll. 5, 6. 'From the Ts'eih and the Ts'eu we pursued the game, and forced it to the place of the Son of Heaven.' The construction which I have adopted has not occurred to any of the critics. Ll.

三章 瞻彼中原。其祁孔有。儦儦俟俟。或群或友。悉率左右。以燕天子。

四章 既張我弓。既挾我矢。發彼小豝。殪此大兕。以御賓客。且以酌醴。

3 We looked to the midst of the plain,
Where the animals were large and abundant,
Now rushing about, now waiting together,
Here in threes, there in twos.
We led on all our attendants,
To give pleasure to the son of Heaven.

4 We have bent our bows;
We have our arrows on the string.
Here is a small boar transfixed;
There is a large rhinoceros killed.
The spoil will be presented to the visitors and guests,
Along with the cup of sweet wine.

VII. *Hung yen.*

鴻鴈

一章 鴻鴈于飛。肅肅其羽。之子于征。劬勞于野。爰及

1 The wild geese are flying about;
Suh-suh goes the rustle of their wings.
[There were] those officers engaged on the commission.
Pained were we and toiled in the open fields;

3, 4, 5 are in apposition, and together form the subject of l. 6. L. 5='the hunting grounds of the Ts'eih and the Ts'eu.' 同=聚, 'to be collected together.' 麀 is the female deer; 鹿 must be translated as well;—see Ying-tah *in loc.* *Yu-yu* = 衆多, 'to be numerous.' 漆沮,—see on the Shoo, III. i. Pt. I., 74. The specification of those streams shows that the hunting was conducted within the domain of the western capital.

St. 3. 中原 = 原中, 'the middle of the plains.' L. 2 must be understood of the animals of the chase. The meaning which I have adopted for l. 3 is given by Yen Ts'an from Ts'ëen Wăn-tsze (錢文子). Three animals together were called 羣; two, 友. L. 5. is evidently to be understood of the officers engaged in the hunt, and their attendants. Maou erroneously takes 率 as = 驅, 'we drove,' and refers 左右 to the animals on the right and left. 燕 = 樂, 'to pleasure.'

St. 4. 挾, 'to hold in the armpit,' is here used of the holding the arrow on the string between the thumb and the first finger. L. 3,—see on I.ii.XIV. 1. 殪, 'to die,' 'to do to death.' The dict., probably after Maou, says, 'to die from a single arrow.' The text does not compel us to such an exaggeration. 御,—as in III. 6. 醴,—'sweet or newly distilled spirits.'

矜人。哀此鰥寡。

二章 鴻鴈于飛。集于中澤。之子于垣。百堵皆作。雖則劬勞。其究安宅。

三章 鴻鴈于飛。哀鳴嗷嗷。維此哲人。謂我劬勞。維彼愚人。謂我宣驕。

All were objects of pity,
But alas for those wifeless and widows!

2 The wild geese are flying about,
And they settle in the midst of the marsh.
[There were] those officers directing the rearing of the walls;—
Five thousand cubits of them arose at once.
Though there was pain and toil,
In the end we had rest in our dwellings.

3 The wild geese are flying about,
And melancholy is their cry of *gaou-gaou.*
There were they, wise men,
Who recognized our pain and toil;
If they had been stupid men,
They would have said we were proclaiming our insolence.

This was used at entertainments given by the king. The last two lines express the generosity of the king, who would share the spoils of the chase with his guests, when there was poured out (酌) for them the cup of spirits.

The rhymes are—in st. 1, 戊*, 禱*, 好*, 阜, 阜, 醜, cat. 3, t. 2: in 2, 午, 馬*, 麌, 所, cat. 5, t. 2; 同, 從, cat. 9: in 3, 有*, 俟, 友*, 右*, 子, cat. 1, t. 2: in 4, 矢, 兕, 醴, cat. 15, t. 2.

Ode 7. Allusive. THE PEOPLE, REGATHERED INTO COMMUNITIES UNDER KING SEUEN, PRAISE THE OFFICERS BY WHOM THIS WORK HAD BEEN ACCOMPLISHED. Such is the account of this ode given in the Preface, and by the school of Maou. Choo takes a difft view of it, interpreting 之子 of the people so addressing one another;—on which see below. He also doubts whether this and the three odes that follow should be referred to the time of king Seuen. With this ode, as with many other odes, the translator has only a choice of difficulties, and must adopt the view which seems to him the least unlikely.

Ll. 1, 2 in all the stanzas. 鴻,—see on I. iii. XVIII; 鴈,—see on I. iii. IX. 3. It does not seem worth while to introduce into the translation the distinction of these birds as large and small. The 于 is the particle. 肅肅其羽,—as in I. x. VIII. *Gaou-gaou* represents the melancholy notes of geese, seeking rest and finding none. The geese, in the various conditions in which they appear, are introduced as illustrative of the condition in which the people found themselves, or, in st. 3, had been.

Ll. 3—6, st. 1. It has been mentioned above that Choo understands by 之子 'the dispersed people thus addressing one another; but in the last st. of ode 5 we have the same words—之子于征;—and the meaning of them there seems to be decisive against his view. The people appear, scattered about, with no houses to live in, and we are to suppose that the king had commissioned certain officers to go through the country, to collect them again into communities, and direct them in building houses

VIII. *T'ing lëaou.*

庭燎

一章 夜如何其。夜未央。庭燎之光。君子至止。鸞聲將將。

二章 夜如何其。夜未艾。庭燎晣晣。君子至止。鸞聲噦噦。

1 How goes the night?
It is not yet midnight.
The torch is blazing in the court-yard.
My princely men are arriving;—
There is the tinkling of their bells.

2 How goes the night?
The night is not yet through.
The torch is growing pale in the court-yard.
My princely men are arriving;—
There is the sound of their bells, regular and near.

for themselves. L. 4 describes the misery of the scattered people. If we interpret it of the officers, as Ying-tah, Yen Ts'an, and others do, we lose the analogy between the corresponding lines of st. 2. We must suppose that 劬勞 is the subject of 爰及. 矜,=憐, 'to pity;' 矜人, 'men in a pitiable condition.'

St. 2. A low wall is called 垣. Këang Ping-chang observes that 于垣 indicates the work of the officers in deliberating, determining the ground, and leading on the people to build. The walls were built of earth and lime, beaten together in a frame, layer after layer. The frame was ten cubits in length, and 5 frames together formed a *too* (堵), so that walls to the extent of 100 *too* were 5,000 cubits in length. 究=終, 'at length,' 'in the end.'

Ll. 3—6 in st. 3 are taken as in praise of the officers, who had manifested a sympathy with the people, and an appreciation of their sufferings, which, if they had not been wise men, they would not have done. The whole piece is perplexing and obscure.

The rhymes are—in st. 1, 羽, 野*, 寡*, cat. 5, t. 2: in 2, 澤*, 作*, 宅*, cat. 5, t. 3: in 3, 嗷, 勞, 驕, cat. 2.

Ode 8. Narrative. DESCRIBING THE ANXIETY OF SOME KING—SUPPOSED TO BE KING SEUEN—NOT TO BE LATE AT HIS MORNING LEVEE. The Preface says that while this ode is in praise of king Seuen, it was also intended to admonish him; and, as there is nothing of admonition in the language, the critics of the old school have various ingenious methods of explaining why that character should be attributed to the piece;—with which we need not trouble ourselves. Each stanza is to be taken as a soliloquy of the king, waking now and again, in his anxiety not to be late.

All the stanzas. 其 (read *ke*, 1st tone) is the particle at the end of interrogative lines,—as in I.ix.III. L. 2 央 = 中, 'the middle;' 艾 = 盡, 'to be completed;' 鄉 = 向, 'verging toward.' L. 3. The *t'ing-lëaou* was a large torch kept burning all night (inside the entrance gate, leading to the hall), of links or faggots bound together,—100 in the court-yard of the king's palace, 50 in that of a duke's, &c. The princes and nobles repaired to the king's hall of audience at early dawn, when the king would be ready to receive them. The royal personage in this piece awakes again and again, and judges of the time from what was, or what he fancied must be, the state of the great torch. 晣晣 describes its appearance when well spent, and 有煇, its app. as shining dimly through its smoke;—this meaning of 煇 does

三章 夜如何其。夜鄉晨。庭燎有煇。君子至止。言觀其旂。

3 How goes the night?
It is getting towards morning.
The torch is smoking in the court-yard.
My princely men are arriving;—
I see their banners.

IX. *Mëen shwuy.*

沔水

一章 沔彼流水。朝宗于海。鴥彼飛隼。載飛載止。嗟我兄弟。邦人諸友。莫肯念亂。誰無父母。

二章 沔彼流水。其流湯湯。鴥彼

1 In large volume, those flowing waters
Go to the court of the sea.
Rapid is that flying falcon,
Now soaring, now resting.
Alas! among my brethren,
My countrymen, my friends,
No one is willing to think of the prevailing disorder;
[But] who has not parents [to suffer from it]?

2 In large volume, those flowing waters
Roll on their swollen flood.
Rapid is that flying falcon,

not appear in the dictionary, but Choo gives it (煇 = 火氣), and it is demanded by the connection. L. 5. Both Maou and Choo explain 君子 by 諸侯, 'the feudal princes.' I apprehend there must be intended here by the phrase the ministers of the royal court rather, and any princes of States who might be in the capital at the time. The arrival of them mentioned in stt.1,2, could only be imaginary. L.6. 鸞聲,—see on I.xii.II. 3. 將將,—see on I.vii.IX. 2. *Hwuy-hwuy* represents the sound of the bells, as the horses moved leisurely and orderly. 旂,—as in i.VIII. 3.

The rhymes are—in st. 1, 央, 光, 將, cat. 10: in 2, 艾, 晣, 噦, cat. 15, t. 3: in 3, 晨*, 煇*, 旂*, cat. 13.

Ode 9. Allusive. Bewailing the disorder of the times, and the general indifference to it, and tracing it to the slanderers encouraged by the conduct of men in authority. The Preface says the piece was intended to admonish and correct king Seuen. The critics of the old school differ so much among themselves in assigning the historical ground for such a view (see, *e. g.*, Yen Ts'an and Këang Ping-chang, *in loc.*), that I shall not enter on any discussion of it.

飛隼。載飛載揚。念彼不蹟。載起載行。心之憂矣。不可弭忘。二章 鴥彼飛隼。率彼中陵。民之訛言。寍莫之懲。我友敬矣。讒言其興。

Now soaring, now rising higher.
When I think of those lawless men,
Now I rise up, now I walk about.
The sorrow of my heart
Cannot be repressed nor forgotten.

3 Rapid is that flying falcon,
Yet he keeps along the middle of the height.
The talk of the people,—
Is there no means of stopping it?
If my friends would reverently [watch over themselves],
Would slanderous speeches be made?

X. *Hoh ming.*

鶴鳴 一章 鶴鳴于九皐。聲聞于野。魚潛在淵。或在于渚。樂

1 The crane cries in the ninth pool of the marsh,
And her voice is heard in the [distant] wilds.
The fish lies in the deep,
And now is by the islet.

Ll.1,2, in stanzas. 沔 is descriptive of the large volume of water flowing along. 朝宗于海,—see the Shoo, III.ii. Pt.i 47. 朝 was the name appropriate to the app. of the feudal princes at court in the spring, and 宗 to their app. in the summer. 湯湯,—as in I.v.IV. 4;—see also the the Shoo, I. 11.

Ll.3,4, in stt.1,2, and 1,2 in st. 3. Choo supposes, with great probability, that two lines are lost at the commencement of st.3, corresponding to the two with which stt.1,2 begin. L.3,—as in IV.3. 揚=揚起, 'spreads its wings and rises.' 率=循, 'to follow,' 'to keep along.' The first 4 lines in stt. 1 and 2 seem to allude to the troubled and uncertain state of the kingdom, while the first 2 in st.3 may suggest the idea that the troubles might yet be restricted within certain limits.

Ll. 5—8 in st. 1, contain an appeal by the writer to all his countrymen, and a complaint of their indifference to the common weal, l. 8 suggesting an issue which might rouse their concern. The same lines in st. 2 describe the writer's own feelings. 蹟,—'a foot-mark;' 不蹟,—'those who do not keep the foot-mark,' *i.e.* who deviate into unauthorized ways of their own. L. 6 pictures vividly the writer's anxiety and mental trouble.

In st. 3, 訛言 is the idle, baseless, talk (訛 not quite = 'false') of the people, caused by the slanderous misrepresentations propagated by unworthy men in a higher position. 寍,—as in I. iii. IV. 懲=止, 'to stop.' 友 must here be taken of the writer's friends, men in eminent

彼之園。爰有樹檀。其下維蘀。他山之石。可以爲錯。

二章 鶴鳴于九皋。聲聞于天。魚在于渚。或潛在淵。樂彼之園。爰有樹檀。其下維穀。他山之石。可以攻玉。

Pleasant is that garden,
In which are the sandal trees;
But beneath them are only withered leaves.
The stones of those hills,
May be made into grind-stones.

2 The crane cries in the ninth pool of the marsh,
And her voice is heard in the sky.
The fish is by the islet,
And now it lies hid in the deep.
Pleasant is that garden,
In which are the sandal trees;
But beneath them is the paper-mulberry tree.
The stones of those hills
May be used to polish gems.

positions; or, it may be, would conciliate such men by thus addressing them. 敬=敬以自持,—as in the translation. 其=將, 'will;' and the whole line is interrogative.

The rhymes are—in st. 1, 海, 止, 友*, 母*, cat. 1, t. 2: in 2, 湯, 楊, 行*, 忘, cat. 10: in 3, 陵, 懲, 興, cat. 6.

Ode 10. Metaphorical. Certain moral lessons. The Preface says this piece was intended to instruct king Seuen, but it does not say in what. Nor is there any agreement among the critics about the lessons hid in its aphorisms. In the first two lines of each stanza, Choo finds the lesson that sincerity cannot be hid (see the Doctrine of the Mean, XVI. 5): in ll. 3, 4, that right reason and goodness are not restricted to any one place; in ll. 5—7, that where we love, there may also be something to be hated; and in ll. 8, 9, that where we dislike, there may yet be something good.

鶴 is the crane,—proverbial, in all its varieties, for its loud and sonorous voice. 皋 is explained by Maou as='a marsh;' Ch'ing, better, calls it 'a pool in a marsh.' The '9th pool' is equivalent to the centre of the marsh. 樹檀,—as in I. vii. II. 3. 蘀,—as in I. vii. XI. 穀 should be written, as the Shwoh-wăn says, with 木, and not with 禾. It is the *broussonetia*, a small tree, from the inner bark of which a kind of paper and also of cloth is manufactured. Another name for it is 楮. 錯=礪石, 'a grind-stone.'

The rhymes are—in st. 1, 野*, 渚, cat. 5, t. 2; 園, 檀, cat. 14; 蘀, 石*, 錯, cat. 5, t. 3: in 2, 天, 淵, cat. 12, t. 1; 園, 檀, cat. 14; 穀, 玉, cat. 3, t. 3.

I. *K'e-foo.*

祈父之什二之四

祈父

一章

祈父。予王之爪牙。胡轉予于恤。靡所止居。

二章

祈父。予王之爪士。胡轉予于恤。靡所底止。

1 Minister of War,
We are the claws and teeth of the king.
Why have you rolled us into this sorrow,
So that we have no abiding place?

2 Minister of War,
We are the taloned soldiers of the king.
Why have you rolled us into this sorrow,
So that there is no end [of our toils]?

Title of the Book.—祈父之什,二之四, 'Decade of K'e-foo; Book IV. of Part II.'

Ode 1. Narrative. The soldiers of the royal guard complain of the service imposed on them by the minister of War. This piece is to be referred to the concluding years of Seuen's reign, when both his character and his administration had deteriorated. In his 39th year, B. C. 788, his army had sustained a great defeat from some of the northern tribes, which he made preparations to avenge in the following year. The regular levies for such a service being insufficient, he ordered his own guards, it is supposed, to join the force for the north; and we have in the ode their complaint at being called to a duty which did not belong to them;—directed nominally against the minister of War, but really against the king Choo, indeed, makes the ode to be the complaint of the army generally (予,六軍之士); but the soldiers of the guard (司右虎賁之屬) are more likely to be described as 'the talons and teeth of the king.' So, K'ang-shing, the critics of the old school, and the K'ang-he editors.

St. 1, 祈父, is the same as 圻父, in the Shoo, V. x. 13, *q. v.* Ying-tah observes that anciently 畿, 圻, and 祈 were used interchangeably. In the Chow Le, IV. ii., it appears as the duty of the minister of war (大司馬) to define the boundaries of the royal domain and of the various States (制畿封國); hence the name given to him in the text. 恤,—' circumstances of sorrow,'—as in i. IX. 4. Those circumstances were the going on a distant expedition with all its toils.

St. 2. 底=至, 'to come to;' and 底止= 'to come to a stop.'

三章 祈父。亶不聰。胡轉予于恤。有母之尸饔。

3 Minister of War,
You have indeed acted without discrimination.
Why have you rolled us into this sorrow,
So that our mothers have to do all the labour of cooking?

II. *Pih keu.*

白駒

一章 皎皎白駒。食我場苗。縶之維之。以永今朝。所謂伊人。於焉逍遙。

1 Let the brilliant white colt
Feed on the young growth of my vegetable garden.
Tether it by the foot, tie it by the collar,
To prolong this morning.
So may its owner of whom I think
Spend his time here at his ease!

St. 3. 尸=主, 'to preside over,' 'to manage;' 饔='dressed food:' so that 尸饔= to manage the cooking. *i.e.*, to do all the work of that, procuring firewood, carrying water, &c., which it was the business of the son to do for his mother. Underneath the complaint here, there is, perhaps, a reference to an ancient rule, inferred by the critics from various examples in the *Kwoh-yu* and *Tso-chuen*, that an only son, whose parents were old, was not required to serve in the army. This, however, could not be the case with all the soldiers of the guard, though the existence of it with some of them served to aggravate the hardship of the service now required from them.

The rhymes are—in st. 1, 牙*, 居, cat. 5, t. 1: in 2, 士, 止, cat. 1, t. 2: in 3, 聰, 饔, cat. 9.

Ode 2. Narrative. The writer expresses his regret at the abandonment of public life by an officer whom he admired. This ode also is referred to the concluding years of Seuen's reign, when men of worth, disgusted by his neglect, were leaving him. The writer is supposed to describe his own feelings by way of contrast to the king's indifference, condemning and admonishing him.

St. 1. 皎皎 is descriptive of the white colt, as pure and entirely white (潔白). Such a colt was the one which the officer who was in the writer's eye was accustomed to ride on. 場,—see on I. xv. I. 7. It means properly the stack-ground, where in the autumn the produce of the fields was stored, used in the spring and summer as a vegetable garden; so that here 場=圃. 苗 is used not only of grain in the first stages of its growth, but of the young growth of grass and vegetables. 縶 is to tether by the foot (絆其足); 維, to fasten by a string attached to the neck or breast (繫其靷). L. 4. The detaining the colt for a morning was but a small matter, but it shows how the writer longed to have its master always with him. 伊人, 'this man,'—the officer who was bent on retiring from public life. The piece was made after he had consummated his purpose; but every stanza is complete in itself, and must be translated in the present tense. 於焉=於此, 'here,' or 於是, 'hereon.' Wang Yin-che gives to 焉 alone this meaning in many passages. 逍遙,—as in I. vii. V. 2, though the idea of sauntering about is not so prominent as that of being at one's ease.

二章 皎皎白駒。食我場藿。縶之維之。以永今夕。所謂伊人。於焉嘉客。

三章 皎皎白駒。賁然來思。爾公爾侯。逸豫無期。愼爾優游。勉爾遁思。

四章 皎皎白駒。在彼空谷。生芻一束。其人如玉。毋金玉爾音。而有遐心。

2 Let the brilliant white colt
Feed on the bean sprouts of my vegetable garden.
Tether it by the foot, tie it by the collar,
To prolong this evening.
So may its owner of whom I think
Be here, an admired guest!

3 If [you with] the brilliant white colt
Would brightly come to me,
You should be a duke, you should be a marquis,
Enjoying yourself without end.
Be on your guard against idly wandering;
Deal vigorously with your thoughts of retirement.

4 The brilliant white colt
Is there in that empty valley,
With a bundle of fresh grass.
Its owner is like a gem.
Do not make the news of you rare as gold and gems,—
Indulging your purpose to abandon me.

St. 2. 藿,—'the leaves of pulse, or beans.' It is synonymous with 苗 in the last stanza.

St. 3. L. 3 requires that we understand ll. 1, 2, not of the colt, but of its master. 賁 (*pe*) 然, 'brightly,'—as if, where such a man came, he brightened every thing. 思 is here the particle; but not in l. 6. L. 3 expresses the value which the writer set upon his friend, and what honours he would confer upon him, if he had only the power, as the reward of his merit. 逸 (=佚) 豫,—'idle ease;' but not in a bad sense. 愼=勿過, 'do not go to excess,' 'guard against;' and this meaning goes on to 勉 in the next line, = 'strive against.'

St. 4. The officer here appears with his purpose carried into effect,—living in retirement; but the writer still hopes that he will retain some connection with himself. 金玉 are used as verbs. 音, = 'news (相聞).'

The rhymes are—in st. 1, 苗, 朝, 遙, cat. 2: in 2, 藿, 夕*, 客*, cat. 5, t. 3: in 3, 來, 期, 思, cat. 3, t. 1: in 4, 谷, 束, 玉, cat. 3, t. 3; 音, 心, cat. 7, t. 1.

III. *Hwang nëaou.*

黃鳥

一章 黃鳥黃鳥。無集于穀。無啄我粟。此邦之人。不我肯穀。言旋言歸。復我邦族。

二章 黃鳥黃鳥。無集于桑。無啄我粱。此邦之人。不可與明。言旋言歸。復我諸兄。

三章 黃鳥黃鳥。無集于栩、無

1 Yellow bird, yellow bird,
Do not settle on the *broussonetias*,
Do not eat my paddy.
The people of this country
Are not willing to treat me well.
I will return, I will go back,
Back to my country and kin.

2 Yellow bird, yellow bird,
Do not settle on the mulberry trees,
Do not eat my maize.
The people of this country
Will not let me come to an understanding with them.
I will return, I will go back,
Back to my brethren.

3 Yellow bird, yellow bird,
Do not settle on the oaks,

Ode 3. Metaphorical. SOME OFFICER, WHO HAD WITHDRAWN TO ANOTHER STATE, FINDS HIS EXPECTATIONS OF THE PEOPLE THERE DISAPPOINTED, AND PROPOSES TO RETURN TO THE ROYAL DOMAIN. This piece is said in the Preface to have been in condemnation of king Seuen, but there is nothing in it which should make us connect it in any way with his reign. The view of Maou and Ch'ing, who find in it the case of a wife put away by her husband, and proposing in consequence to return to her own family, is too absurd to be dwelt on. Neither Yen Ts'an nor the K'ang-he editors have a word to say in its favour. And Choo is not quite correct in referring the piece to some one among the people. The speaker in it has 'a clan (族),' and must have been some high officer.

Ll. 1, 3, in all the stt. These lines are metaphorical,—say some, of the people who would not treat the speaker well; but Yen Ts'an has observed that the yellow bird, the object of men's

啄我黍。此邦之人。不可與處。言旋言歸。復我諸父。

Do not eat my grand millet.
The people of this country
I cannot dwell with.
I will return, I will go back,
Back to my uncles.

IV. *Wo hing k'e yay.*

我行其野

一章 我行其野。蔽芾其樗。昏姻之故。言就爾居。爾不我畜。復我邦家。

二章 我行其野。言采其蓫。昏姻之故。言就爾宿。爾不我畜。

1 I travelled through the country,
Where the Fetid tree grew luxuriant.
Because of our affinity by marriage,
I went to reside with you.
But you do not entertain me;
And I go back to my country and clan.

2 I travelled through the country,
Gathering the sheep's-foot.
Because of our affinity by marriage,
I came to lodge with you.
But you do not entertain me,
And I will return, I will go back.

liking, was ill adapted for such an application. More likely is Këang's view, that by the bird the speaker intends himself; and I have therefore translated the first line in the singular. 穀,—as in iii. X. 2. 栩,—as in I. x. VIII. 1. 啄; 'to peck,' 'to peck up grain with the bill.' 粟,—as in the Shoo, III. i. Pt. ii. 18. 粱—as in I. x. VIII. 3.

Ll. 4—7. In 不我肯穀, 穀=善, used as a verb, 'to treat well.' The corresponding line of st. 2='I cannot come to an understanding with.' The people had not *intelligence* to understand the speaker's case. 言 is the particle.

The rhymes are—in st. 1, 穀, 粟, 穀, 族, cat. 3, t. 3: in 2, 桑, 粱, 明 *, 兄 *, cat. 10: in 3, 栩, 黍, 處, 父, cat. 5, t. 2.

Ode 4. Narrative. An officer who had left the royal domain, and sought for protection in a State where he had affinities by marriage, relates his disappointment, and the unworthy cause of it.

Ll. 1, 2 in all the stt. intimate the sufferings the writer endured after leaving his own State,

言歸思復。三章 我行其野。言采其葍。不思舊姻。求爾新特。成不以富。亦祇以異。

3 I travelled through the country,
Gathering the pokeweed.
You do not think of our old affinity,
And seek to please your new relative.
If indeed you are not influenced by her riches,
You still are so by the difference [between the new and the old].

V. *Sze kan.*

斯干 一章 秩秩斯干。幽幽南山。如竹苞矣。如松茂矣。兄及

1 By the graceful sweep of these banks,
With the southern hill, so calm in the distance,
[Has the palace arisen], firm as the roots of a clump of bamboos,
[With its roof] like the luxuriant head of a pine tree.

or the royal domain. 蔽芾,—as in I. ii. V. 樗,—as in I. xv. I. 6. 蓫 is perhaps the dock. The common name for it is that which I have given (羊蹄菜). Its leaves may be eaten in times of great scarcity. The Japanese figure of the 葍 is that of the pokeweed,—the *phytolacca decandra*, the leaves of which are said to be eaten, when very young, even in the United States.

Ll. 3—6, in stt. 1, 2. The party on whom the refugee threw himself had married some member of his family, perhaps a sister, thus forming the affinity by marriage (昏姻). With him he thought at first he would find a permanent home (居), and then he would have been content with a temporary refuge (宿). 畜,—as in I. iii. IV. 4. The 思 in 思復, is no more than the 言,—an expletive particle.

In ll. 3—6, of st. 3 it would appear that the refugee's friend had contracted a new marriage, displacing his relative from her proper place. The 爾 in l. 4 seems to imply that the new connection had been formed, and therefore I translate 求 by 'you seek to please.' 特=匹, 'a mate.' The last two lines are quoted in the Ana., XII. x., but not so as to give any clear indication of their meaning. Choo thus expands them:—'Although it is not on account of her riches that you despise my poverty, it is yet because of her newness that you are different from what you were (雖實不以彼之富而厭我之貧,亦祇以其新而異於故耳).' 成=誠, which is given in the Analects, 'though indeed.' 祇 (or 衹)=適, 'it just is.'

The rhymes are—in st. 1, 樗, 故, 居, 家*, cat. 5, t. 1: in 2, 蓫, 宿, 畜, 復, cat. 3, t. 3: in 3, 葍*, 特*, 富*, 異, cat. 1, t. 3.

Ode 5. Narrative. ON THE COMPLETION OF A PALACE; DESCRIPTION OF IT, AND GOOD WISHES FOR THE BUILDER AND HIS POSTERITY. The old interpreters all say that the builder was king Seuen; and accepting their view, which is in itself not unlikely, though there is no evidence for it in the language of the piece, we must refer the time of the composition to the early period of his reign. This and the next ode, it is said, follow several others condemnatory of Seuen, the compiler being unwilling to dismiss him from the *She* under a cloud, for the services which he had rendered to the House of Chow were very great. The piece was probably made

弟矣。式相好矣。無相猶矣。二章似續妣祖。築室百堵。西南其戶。爰居爰處。爰笑爰語。三章約之閣閣。椓之橐橐。風雨攸除。鳥鼠攸去。君子攸芋。

May the brothers [here]
Be loving among themselves,
And have no schemings against one another!

2 Having entered into the inheritance of his ancestors,
He has built his chambers, five thousand cubits of walls,
With their doors to the west and to the south.
Here will he reside; here will he sit;
Here will he laugh; here will he talk.

3 They bound the frames for the earth, exactly over one another;
T'oh-t'oh went on the pounding;—
Impervious [the walls] to wind and rain,
Offering no cranny to bird or rat.
A grand dwelling is it for our noble lord.

for a festival on the completion and dedication of the palace;—as Choo says, 築室既成, 而燕飲以樂之, 因歌其事.

St. 1. The first four lines are descriptive of the situation and appearance of the palace as a whole. Even the critics of his school have abandoned the view of Maou who makes them descriptive of the character of king Seuen. 秩秩=有序, 'orderly,' 'graceful.' 干,—as in I. ix. VI. 1. 'The southern hill' is the Chung-nan of I. xi. X., which rose right to the south of the western capital of Chow. Maou defines 幽幽 by 深遠, 'deep and distant.' L. 3 is taken of the foundations of the palace, like the roots of a clump of bamboos, not spreading about, but going deep into the earth; and l. 4, of the upper portion of it. The last three lines are a prayer that it might be the abode of concord and harmony. 式 is the particle; 猶=謀, 'to plan,' 'to scheme.' As Yen Ts'an has it,—願其入居此室之後, 兄弟各相和好, 無有相圖者矣.

Stt. 2 and 3 describe mainly the process of the building, and more particularly of what we may call the chambers or private portions of it, which formed the residence of the king. 似=嗣, 'to inherit,' 'to continue in succession.' Neither Medhurst nor Williams gives this meaning of the character; but it is found elsewhere in the She. 妣, 'a deceased mother,' is here used of female ancestors generally, and we need not refer it, as K'ang-shing does, to to Këang Yuen, the ancestress of the House of Chow. 祖妣 would be the proper order of the words, but the feminine term is put first because of the requirements of the rhyme. 百堵,—see on iii. VII. 2. 爰, like 於 in II. 1, 2,='here.' Either 居 or 處 will admit the meaning of 'to sit,' which I have given to the latter. In st 3, 約=束, 'to bind,' with reference to the boards forming the frames into which the earth and lime, which were to be beaten together so as to form the walls, were poured. 閣閣, is descriptive of the frames

四章 如跂斯翼。如矢斯棘。如鳥斯革。如翬斯飛。君子攸躋。

五章 殖殖其庭。有覺其楹。噲噲其正。噦噦其冥。君子攸寧。

六章 下莞上簟。乃安斯寢。乃寢乃興。

4 Like a man on tip-toe, in reverent expectation;
Like an arrow, flying rapidly;
Like a bird which has changed its feathers;
Like a pheasant on flying wings;
Is the [hall] which our noble lord will ascend.

5 Level and smooth is the court-yard,
And lofty are the pillars around it.
Pleasant is the exposure of the chamber to the light,
And deep and wide are its recesses;—
Here will our noble lord repose.

6 On the rush-mat below, and that of fine bamboos above it,
Here may he repose in slumber!
May he sleep and awake,

raised exactly one over another; 橐橐 of the noise of the pounding. 攸 in ll. 3, 4, 5 has the sense of 所. 除=去, 'to be kept away;' 芋=尊大, 'honourable and great:'—'By which wind and rain will be kept away, and bird and rat; the place which our noble lord magnifies.' By 君子 we are to understand the king.

St. 4 is understood of the hall, or state public room, from which the private apartments of the palace led off; but I cannot undertake to point out the different parts or appearances of it which are intended by the separate lines. 斯 may be taken as=則:—'If you liken it to a man on tip-toe, then his reverence (翼=敬) appeared in it;' and so in the other lines. Comp. the account of Confucius in Ana. X. iii. 3. The man is not standing on tiptoe, but moving forwards, rising on his toes, in the height of his reverence. 棘=急, the arrow in *rapid* flight, and so going straight. 革,—as in the Shoo, I.

5. 翬=雉, a pheasant, with reference to its variegated plumage.

St. 5 庭 is here the open court, in front of the sleeping apartments, described as 殖殖=平正, 'level and smooth. 有覺 describes the pillars round it as 'high, large, and straight.' Ll.3,4 describe the chambers, where they looked out on the light (其正), and where they were dark on each side of the door in them (其冥). 噲噲=快快, 'pleasant,' 'lightsome.' 噦噦=深廣之貌, 'deep and wide-like.'

In st. 6 we have the king sleeping and dreaming. 莞 is a mat woven of rushes, over which is laid one of fine bamboo work (簟). 乃='and so (將然之詞);' but from this point the author expresses his wishes;—the critics say, his prayers. The first 寢 is a noun,='bed-chamber;' the second a verb, 'to sleep.' The critics say that 占 must here be

乃占我夢。吉夢維
何。維熊維羆。維虺
維蛇。
七章 大人占之。維熊維
羆。男子之祥。維虺
維蛇。女子之祥。
八章 乃生男子。載寢之
牀。載衣之裳。載弄
之璋。其泣喤喤。朱
芾斯皇。室家君王。

[Saying] 'Divine for me my dreams.
What dreams are lucky?
They have been of bears and grisly bears;
They have been of cobras and [other] serpents.'

7 The chief diviner will divine them.
The bears and grisly bears
Are the auspicious intimations of sons.
The cobras and [other] serpents
Are the auspicious intimations of daughters.

8 Sons shall be born to him:—
They will be put to sleep on couches;
They will be clothed in robes;
They will have sceptres to play with;
Their cry will be loud.
They will be [hereafter] resplendent with red knee-covers,
The [future] king, the princes of the land.

understood of the king's divining his dreams for himself; but the 我 stands in the way of such a view. 羆 is said to be like a bear, but with longer head, and higher, of immense strength. I take 虺 with Yen Ts'an to be *i. q.* 蝮, which Williams says is 'an adder, cobra, or venomous serpent.' Choo says it is 'a serpent with a small neck, and large head, the body like a variegated ribbon, sometimes 7 or 8 cubits long.'

St. 7. 大人 is an officer of the department of the grand diviner (大卜之屬); perhaps that officer himself.

Stt. 8,9 are translated by Morrison in his dictionary, under the character 女, but not quite correctly. They show very clearly the different estimation in which boys and girls were held in ancient China, even as they are held at the present day. 載 is the initial particle. 寢, 衣 and 弄 have all a passive, or *hophal* sense. The boy is placed on a couch,—to do him honour; the daughter on the ground, to show her meanness. 裳, 'the lower garment,' must be taken for robes generally. The boy is to be arrayed in full dress, while a swaddling cloth (裼 = 褓) will be sufficient for the girl. 璋 is a piece of jade fashioned into the shape of a half-mace (半圭), used in worshipping Spirits, and as a symbol of dignity. The boy gets one of these to play with, while the girl gets only a tile, the emblem of her future employment, when, on a tile upon her knee, she will have to twist the threads of hemp. The cry of the boy is loud (喤 = 大).

Ll. 6, 7 of st. 8 are descriptive of the sons when they shall be grown up, and brilliant

九章 乃生女子。載寢之地。載衣之裼。載弄之瓦。無非無儀。唯酒食是議。無父母詒罹。

9 Daughters shall be born to him:—
They will be put to sleep on the ground;
They will be clothed with wrappers;
They will have tiles to play with.
It will be theirs neither to do wrong nor to do good.
Only about the spirits and the food will they have to think,
And to cause no sorrow to their parents.

VI. *Woo yang.*

無羊

一章 誰謂爾無羊。三百維群。誰謂爾無牛。九十其犉。爾羊來思。其角濈濈。爾

1 Who can say that you have no sheep?
There are three hundred in [each] herd.
Who says that you have no cattle?
There are ninety, which are black-lipped.
Your sheep come,
Horned, but all agreeing.

(皇=煌煌) in the red apron of the king, or of the princes of a State. 室家 is here a designation for a State or the kingdom (國與天下之通稱). One of the sons would be 王, king; the others could be 君, lords of States:—in either case they could call all the 'Houses and clans' in their dominions their own. Very different is the future of the daughters, as sketched out in st. 9. 儀=善, 'good,' in contrast with 非. Morrison, however, greatly errs and exaggerates, when he translates l. 5 by 'She is incapable either of evil or good.' To be obedient comprises the whole duty of woman. She ought not in the family to take the initiative. As Choo says, 'If a daughter do nothing wrong (無非), that is enough. That she should be distinguished for what is good, (有善) is not an auspicious thing to be desired for her.' She has her duties of housewifery, which are expressed in l. 6, and she must not occasion sorrow to her parents. 罹=憂, 'sorrow,' 'grief.'

The rhymes are—in st. 1, 干, 山, cat. 14; 苞*, 茂*, 好*, 猶, cat. 3, t. 2: in 2, 祖, 堵, 戶, 處, 語, cat. 5, t. 2: in 3, 閣, 橐, cat. 5, t. 3; 除, 去, 芋, cat. 5, t. 1: in 4, 翼, 棘, 革*, cat. 1, t. 3; 飛, 躋, cat. 15, t. 1: in 5, 庭, 楹, 正, 冥, 寧, cat. 11: in 6, 簟, 寢, cat. 7, t. 1; 興, 夢*, cat. 6; 何, 羆*, 蛇*, cat. 17: in 7, 羆*, 蛇*, *ib.*; 祥, 祥, cat. 10: in 8, 牀, 裳, 璋, 喤*, 皇, 王, *ib.*: in 9, 地, 裼, (prop. cat. 16), 瓦, 儀*, 議*, 罹*, cat. 17.

Ode 6. Narrative. SUPPOSED TO CELEBRATE THE LARGENESS AND CONDITION OF KING SEUEN'S FLOCKS AND HERDS; WITH AN AUSPICE OF THE PROSPERITY OF THE KINGDOM. There is nothing

牛來思。其耳濕濕。
二章 或降于阿。或飲于
池。或寢或訛。爾牧
來思。何蓑何笠。或
負其餱。三十維物。
爾牲則具。
三章 爾牧來思。以薪以
蒸。以雌以雄。爾羊
來思。矜矜兢兢。不

Your cattle come,
Flapping their ears.

2 Some are descending among the mounds;
Some are drinking at the pools;
Some are lying down, some are moving about.
Your herdsmen come,
Bearing their rain-coats and bamboo-hats,
Or carrying on their backs their provisions.
In thirties are the creatures arranged according to their colour;
For your victims there is abundant provision.

3 Your herdsmen come,
With their large faggots, and smaller branches,
And with their prey of birds and beasts.
Your sheep come,
Vigorous and strong,

in the language to make us refer the piece to king Seuen; but it suits the early period of his reign well enough, and shows under him prosperity was again revisiting all the departments of the kingdom's wealth.

St. 1. It might have been said in some previous reigns that the king had no flocks and herds;—it could not be said now. There were 300 sheep in a flock, and we are left to suppose there were many such flocks. There were 90 black-lipped (黄牛黑脣曰犉) cattle, and we are left to suppose there were many more that could be otherwise described. L.6 describes the sheep as not butting one another with their horns. The Shwoh-wăn defines *tseih-tseih* by 和, 'harmonious.' *Shih-shih* is explained as in the translation, the motion of the ears being indicative of health.

St. 2. 訛 = 動, 'to move.' The first three lines show us the flocks left to follow their own pleasure, moving about as their inclination prompted them, not driven about or thwarted by their keepers; and herein was the secret of their good condition. The next three introduce the herdsmen, at their ease as much as their charges. The rain cloak (蓑), made of bamboo or palm leaves, and the hat made of splints (笠), still meet us everywhere in China. 何 = 揭, 'to carry in the hand.' 物,—see on iii. III. 2. We must suppose that here is a case of 毛物,—the arrangement of the animals according to their colour. 牲 is a victim for sacrifice. This use of the sheep and cattle is specified merely as one of the various uses for which they served.

St. 3. Here the herdsmen are mentioned first. They had leisure, through their wise management of their charge, to collect firewood for themselves, and to snare or shoot birds and ani-

騫不崩。麾之以肱。畢來既升。

四章 牧人乃夢。衆維魚矣。旐維旟矣。大人占之。衆維魚矣。實維豐年。旐維旟矣。室家溱溱。

None injured, no infection in the herd.
At the wave of the [herdsman's] arm,
All come, all go up [into the fold].

4 Your herdsmen shall dream,—
Of multitudes and then of fishes;
Of the tortoise-and-serpent; and then of the falcon banners.
The chief diviner will divine the dreams,
How the multitudes dissolving into fishes,
Betoken plentiful years;
How the tortoise-and-serpent dissolving into the falcon banners,
Betoken the increasing population of the kingdom.

VII. *Tsëeh nan shan.*

節南山

一章 節彼南山。維石巖巖。赫赫師尹。民具爾瞻。

1 Lofty is that southern hill,
With its masses of rocks!
Awe-inspiring are you, O [Grand-] master Yin,
And the people all look to you!

mals. 薪 and 蒸 are distinguished, as in the translation. Yen Ts'an interprets l.3 of the work of the shepherds in dividing the males and females of their charge, and numbering them, but it stands in too close a connection with l.2 to admit of such a view. 以=取, 'to take,' 'to bring.' 雌雄,—'females and males;' often used for 禽獸, 'birds, and beasts of chase.' L. 6. 騫 is defined by 虧, 'failure,' 'deficiency,' 'injury;' and 崩 by 羣疾, 'sickness of the herd.' This meaning is not given in the dictionary. The word properly means 'a mountain falling or slipping,' and is here applied to 'a flock going to ruin.' 肱 here denotes the whole arm. 既,—synonymous with 畢, 'all. 升=入牢,—as in the translation.

St. 4. Choo says he does not understand the interpretation of the dreams here given, but gives on other authority than his own that which I have followed. 乃,—as in the prec. ode. 衆 is taken of 'multitudes' of men, which gradually give way (維) to swarms of fishes. The *chaou* (see i. VIII. 2, 3) was used, it is said, to collect the people in the suburbs and the country; the *yu* (see I. iv. IX. 2), those in the more thickly inhabited parts; so that the former dissolving into the latter gave the idea of increasing numbers. 室家,—as in st. 8 of last ode. 溱溱,—'the app. of multitudes.'

憂心如惔。不敢戲談。國既卒斬。何用不監。

二章 節彼南山。有實其猗。赫赫師尹。不平謂何。天方薦瘥。喪亂弘多。

A fire burns in their grieving hearts;
They do not dare to speak of you even in jest.
The kingdom is verging to extinction;—
How is it that you do not consider the state of things?

2 Lofty is that southern hill,
And vigorously grows the vegetation on it!
Awe-inspiring are you, O [Grand-] master Yin,
But how is it that you are so unjust?
Heaven is continually redoubling its afflictions;
Deaths and disorder increase and multiply;

The rhymes are—in st. 1, 羣, 犉, cat. 13; 來, 來, cat. 1, t. 1; 濈, 濕, cat. 7, t. 3: in 2, 阿, 池*, 訛, cat. 17; 餱, 具*, cat. 4, t. 2: in 3, 蒸, 雄*, 兢, 崩, 肱, 升, cat. 6: in 4, 魚, 旟, 魚, 旟, cat. 5, t. 1; 年, 溱, cat. 12, t. 1.

Ode 7. Allusive and narrative. A LAMENTATION OVER THE MISERABLE STATE OF THE KINGDOM, DENOUNCING THE INJUSTICE AND CARELESSNESS OF THE GRAND-MASTER YIN AS THE CAUSE OF IT, AND BLAMING ALSO THE CONDUCT OF THE KING. This piece, and all that follow to the end of the Part, are assigned, by the old interpreters, to the reign of king Yëw (幽王, B.C. 780—770), though the evidence for such a fixing of their date is far from sufficient, excepting in regard to four or five of them. Yëw was son to king Seuen, but was worse than his father in the days of his decline, and resembled him in none of the higher qualities which ennobled the earlier period of his reign. His comparatively short reign ended in his violent death, and immediately after there took place the removal of the royal residence to the eastern capital,—the great event in the history of the Chow dynasty.

St. 1. The southern hill is the same as that in V. 1. 節 describes its appearance as 'lofty;' and 巖巖, the app. of the masses of rocks on it. What that mountain, with its frowning rocks, was among other hills, that the grand-master Yin was among other men, in the estimation of the writer. 尹 was the clan name of a great family in the royal domain, members of which, through successive reigns, were charged with the highest functions of the state. Keih-foo of iii.III., was a Yin, and the minister, against whom this ode is directed, was probably his son or grandson. In st.3 he is called 太師, grand-master,' and was thus one of 'the three *kung*,' the highest ministers at the court of Chow;—see the Shoo, V.xx. 3. We must believe, indeed, that he was the chief of the three, the chief administrator of the govt. at this time. 具 = 俱,—as in I,vii.IV, *et al.* 惔,—'the mind distressed, as if scorched by fire.' The people dared not speak even in jest of the minister's doings, but the writer does not hesitate freely to expose them, and even gives his name in st.10. 卒 = 終, 'in the end.' 斬, 'to be cut down,' = 絕, 'to be extinguished.' We must take l.7 as speaking of what would be the issue of the state of things, and 既 = 'since.' 監 = 視, 'to see,' 'to observe.' L. 8 is addressed to the minister; and to the king, as Yen Ts'an interprets it.

St. 2. Choo acknowledges that he does not understand l.2. Acc. to the view which I have followed, by 有實 is intended the vegetation on the hill,—its 'fruit (草木, 山之實也),' and 其猗 = 猗猗, in I. v. I. 1. The energy of nature appeared everywhere on the hill; there was no partiality in it, as in the administration of the minister. 謂何 = 如何;—see Wang Yin-che on 謂. 方 = 'now,' as in I. iii. XIII. 1; but not for the first time, so that it = 'still,' 'ever,' as in i. VI. 3. 薦 = 荐, 'to continue,' 'to redouble.' 瘥 = 病,

民言無嘉。憯莫懲嗟。

三章 尹氏大師。維周之氐、秉國之均。四方是維。天子是毗。俾民不迷。不弔昊天。不宜空我師。

四章 弗躬弗親。庶民弗信。弗問弗仕。勿罔

No words of satisfaction come from the people;
And yet you do not correct nor bemoan yourself!

3 The Grand-master Yin
Is the foundation of our Chow,
And the balance of the State is in his hands.
He should be keeping together the four quarters [of the kingdom];
He should be aiding the Son of Heaven,
So as to preserve the people from going astray.
O unpitying great Heaven,
It is not right he should reduce us all to such misery!

4 Doing nothing himself personally,
The people have no confidence in him.
By making no inquiry, and no trial of their services,
He should not deal deceitfully with superior men.

'sickness.' The term is used of epidemics. 嘉言=善言, 'good words,' words expressive of pleasure and satisfaction. L. 8 is addressed reproachfully to the minister, unmoved by the prevailing troubles. 憯 is here=曾, 'have.' It also means 痛, 'to be painful;' but that meaning, though adopted by Yen Ts'an, is not so suitable in this place. K'ang-shing construes 憯=曾, but he makes the concluding 嗟 an exclamation of the writer,='Alas!'

St. 3. 尹氏,—like 季氏, in Ana. III. i. 氐=本, 'the root,' or 'the foundation,' meaning that the fortunes of the House of Chow depended or rested on the minister Yin. 均=平, 'even,' or 'that which makes even.' It has also the signification of 'a potter's wheel;' but 'balance' suits the connection better. 維=持, 'to grasp,' 'to hold together.' 毗=輔, 'to assist.' 弔=恤, 'to pity.' I have followed Yen Ts'an in taking l. 7 as an appeal to Heaven. Choo makes it='unpitied by Heaven.' Yen, however, seems to be wrong in his construction of the last line. He understands 我師 of the minister, 'our Grand-master,' who, filling his office as he did, filled it to worse than no purpose (空). I cannot follow him here. 空=窮, 'to exhaust,' 'to reduce to extremity.' 師=衆, 'all.'

St. 4. The interpretation of this st. mainly depends on the meaning we attach to l. 4. Choo takes 君子 there of the king (指王); Yen

君子。式夷式已。無
小人殆。瑣瑣姻亞。
則無膴仕。
五章 昊天不傭。降此鞠
訩。昊天不惠。降此
大戾。君子如屆。俾
民心闋。君子如夷。
惡怒是違。
六章 不弔昊天。亂靡有

By dismissing them on the requirement of justice,
Mean men would not be endangering [the common weal];
And his mean relatives
Would not be in offices of importance.

5 Great Heaven, unjust,
Is sending down these exhausting disorders.
Great Heaven, unkind,
Is sending down these great miseries.
Let superior men come [into office],
And that would bring rest to the people's hearts.
Let superior men do justly,
And the animosities and angers would disappear.

6 O unpitying, great Heaven,
There is no end to the disorder!

Ts'an of superior men, officers who really deserved the name. Maou agrees with Choo as to the particular phrase; but his construction of the whole st. is hopelessly involved and obscure. Yen Ts'an appears to be right. 君子 stands in opposition to 小人 in l. 6. The whole st. condemns the minister for his own idle occupation of his office, and delegating his duties to his relatives, mean creatures, unworthy of trust. L.1 describes the minister's personal inattention to business (躬 and 親 are synonymous), and l. 2 its natural consequence. Ll. 3, 4 describe his neglect of good officers. 問 and 仕 must be closely allied in meaning; and 仕='to employ in office,'—as in l. 8.

Ll. 5, 6 tell how he should dismiss his mean *employés*. 式 is the initial particle. 夷=平, 'to be just,' and 已=止, 'to stop,' 'to have done with (廢退).' 殆=危, 'to endanger.'

Ll. 7, 8 tell us who his *employés* were, and what would be the consequence of decisive dealing with them. 瑣瑣,—'fragmentary,' 'small-looking.' 'The father of a son-in-law is called 姻; two sons-in-law call each other 亞;' 姻亞='relatives by affinity.' 膴=厚, 'thick,' 'substantial.' 膴仕,—'to be employed in a substantial—remunerative—office.'

St. 5 first attributes the misfortunes of the kingdom to Heaven, and then shows how the employment of proper men would remedy them. 傭=均, 'fair,' 'just.' 訩=亂, 'disorders.' The dictionary explains it by 'litigations,' 'wranglings;' but its meaning must be more general; corresponding to 戾 in l. 4. 屆=至, 'to come to.' 闋=息, 'to rest.' 違=遠, 'to be far away.'

St. 6. L. 2. 定=止, 'to stop,' 'to end.' L. 3=月月益甚,—as in the translation.

定。式月斯生。俾民不寧。憂心如酲。誰秉國成。不自爲政。卒勞百姓。

七章 駕彼四牡。四牡項領。我瞻四方。蹙蹙靡所騁。

八章 方茂爾惡。相爾矛矣。既夷既懌。如相醻矣。

九章 昊天不平。我王不寧。不懲其心。覆怨其正。

With every month it continues to grow,
So that the people have no repose.
I am as if intoxicated with the grief of my heart.
Who holds the ordering of the kingdom?
Not attending himself to the government,
The issue is toil and pain to the people.

7 I yoke my four steeds,
My four steeds, long-necked.
I look to the four quarters [of the kingdom];
Distress is everywhere; there is nowhere I can drive to.

8 Now your evil is rampant,
And I see your spears.
Again you are pacified and friendly,
As if you were pledging one another.

9 From great Heaven is the injustice,
And our king has no repose.
[Yet] he will not correct his heart,
And goes on to resent endeavours to rectify him.

式 and 斯 are the particles. L. 5. 酲=酒病, 'disease induced by spirits,'='to be intoxicated, stupified, by drinking.' The answer to l. 6 would be, 'The Grand-master Yin.' 成 is best translated by a general term. Some make it here=平, 'the pacification.'

St. 7 is intended graphically to set forth the disorder prevailing all through the States of the kingdom. The writer would fain go to some place of quiet, but no such place was to be found. 蹙蹙,—'the app. of being drawn back, and small,'='to be in distress.' 騁,—'to drive swiftly;' here='to go.'

St. 8 sets forth the uncertain humour of the 'creatures,' to whose misconduct the troubles of the time were owing. 夷 and 懌 are synonymous, or nearly so,—'to be pacified,' 'to be pleased.'

十章

家父作誦。以究王訩。式訛爾心。以畜萬邦。

10 I, Këa-foo, have made this song,
To lay bare the king's disorders.
If you would but change your heart,
And nourish the myriad States!—

VIII. *Ching yueh.*

正月

一章

正月繁霜。我心憂傷。民之訛言。亦孔之將。念我獨兮。憂心京京。哀我小心。癙憂以痒。

1 In the first month [of summer] the hoar-frost abounds,
And my heart is wounded with sorrow.
The false calumnies of the people
Also wax greater and greater.
I think how I stand alone,
And the sorrow of my heart grows intense.
Alas! through my anxious cares,
My hidden sorrow goes on to make me ill.

St. 9. Choo gives an active meaning both to 平 and 正.—'Yin is unjust, as if Heaven made him so, and therefore we read 昊天不平...; and still he does not correct his heart, but resents the efforts of the men who would rectify him?' I agree with him in taking l. 3 of the minister, and not, as Yen Ts'an, of the king.

St. 10. Here at last the king is openly addressed. The writer, in the conclusion, fearlessly discloses his name, and intimates that there was one more guilty even than the guilty minister. A Këa-foo from the royal court is twice mentioned in the Ch'un Ts'ëw, in the time of duke Hwan, as coming on messages to Loo. He would be a son or grandson of the writer of this ode. 誦=歌, 'to sing,' 'a song.' 究—'to examine to the utmost,'='to lay bare.' 訛=化, 'to transform,' 'to change.'

The rhymes are—in st. 1, 巖, 瞻*, 惔, 談, 斬, 監, cat. 8: in 2, 猗*, 何, 瘥, 多, 嘉, 嗟, cat. 17: in 3, 師, 氏, 維, 毗, 迷, 師, cat. 15, t. 1: in 4, 親, 信, cat. 12, t. 1; 仕, 子, 已, 殆, 仕, cat. 1, t. 2: in 5, 傭, 訩, cat. 9; 惠, 戾, 屆, 闋, cat. 15, t. 3; 夷, 違, *ib.*, t. 1: in 6, 定, 生, 寧, 酲, 成, 政, 姓, cat. 11: in 7, 領 (prop. cat. 12), 騁, *ib.*: in 8, 矛*, 醻, cat. 3, t. 1: in 9, 平*, 寧, 正, cat. 11: in 10, 誦, 訩, 邦, cat. 9.

Ode. 8. Narrative, allusive and metaphorical. A LAMENTATION OVER THE MISERIES OF THE KINGDOM AND THE RUIN COMING ON IT, ALL THROUGH THE KING'S EMPLOYMENT OF WORTHLESS CREATURES, AND HIS INDULGENCE OF HIS FAVOURITE, PAOU SZE. The mention of Paou Sze in st. 8 determines the date of this composition as belonging to the reign of king Yëw,—unless, indeed, we ought to translate there in the past tense, which is not likely. The piece is long, and, I confess, wearisome, not being sufficiently specific. There is a good deal of difficulty, and consequently of difference among the critics, in the interpretation of many passages in it.

二章 父母生我。胡俾我瘉。不自我先。不自我後。好言自口。莠言自口。憂心愈愈。是以有侮。

三章 憂心惸惸。念我無祿。民之無辜。并其臣僕。哀我人斯。于何從祿。

2 Ye parents who gave me birth!
Was it to make me suffer this pain?
[Why was this time] not before me?
Or [why was it] not after me?
Their good words are [only] from the mouth;
Their bad words are [only] from the mouth.
The sorrow of my heart becomes greater,
And because of this I incur contempt.

3 My sorrowing heart is very sad;
I think of my unfortunate position.
The innocent people
Will all be reduced to servitude with me.
Alas for us!
From whom shall I henceforth get support?

St. 1. By 正月 all the critics understand the 6th month of Chow, or the 4th month of the Hëa dyn.,—the 1st month, *i.e.*, of summer, when the *yang* or masculine energy of nature was supposed to have the field to itself. Hoar-frost would only have been natural in the first month of the year, either of Chow or Hëa. Ying-tah quotes a passage from Tso K'ëw-ming, under the 17th year of duke Ch'aou, where 正月 is used as here. 訛言=譌言, 'calumnious speeches.' 將=大, 'great.' 之 is simply an expletive. 京京=大, 'great;' Maou makes the characters='chronic.' 小心='carefulness,' 'anxiety.' Maou defines both 瘨 and 痒 by 病, 'to be sick;' Choo explains the former by 幽, 'hidden,' 'secret,'—like a rat in his hole, unknown by men.

St. 2. Maou absurdly makes the kings Wăn and Woo to be the 'parents' appealed to here, and 我 to mean 'us,' all the people of the kingdom. The writer, in his sickness, appeals to his parents, and complains of his birth in such a time of misery and wickedness. Ll. 3, 4 are expanded in the 'Complete Digest,'—乃不自我之先,不自我之後,而適當此時; 'so that I was not born earlier or later, but just at this time.' 自 is explained by 從, 'from;' but we must take it as if it were 在, 'in.' 莠言,—'weedy words,'=evil words, words of slander. Ll. 5, 6 describe the character of the time, as devoid of all sincerity. Men's words of praise or blame, were from the mouth only, not from the heart. 愈愈,—'waxes more and more.'

St. 3. 惸惸 expresses the intensity of the grief. 祿=福, 'happiness;' so that 無祿=不幸, 'not to be fortunate.' In l. 6 we must take the term differently. 并=俱, 'all together,'—himself and the innocent people. 臣僕,—'servants and slaves.' Criminals and captives were anciently made such. 斯

瞻烏爰止。于誰之屋。

四章 瞻彼中林。侯薪侯蒸。民今方殆。視天夢夢。既克有定。靡人弗勝。有皇上帝。伊誰云憎。

五章 謂山蓋卑。爲岡爲陵。民之訛言。

I see a crow which will rest,
—But on whose house?

4 Look into the middle of the forest;
There are [only] large faggots and small branches in it.
The people now amidst their perils
Look to Heaven, all dark.
But let its determination be fixed,
And there is none whom it will not overcome.
There is the great God,—
Does He hate any one?

5 If one say of a hill that it is low,
There are its ridges, and its large masses.
The false calumnies of the people,—

is the final particle. L. 6 is expanded—未知將復從何人而受祿, so that 何 is governed by 從, and we may take 于 as the particle. Ll. 7,8 are illustrative of the uncertainty of the writer's condition in the future. 爰 = a pregnant 於, 'here:'—'I see a crow; here it rests.'

St. 4. 侯,—as in iii. III. 6, 薪 and 蒸,—as in VI. 3. The meaning of ll. 1.2 is variously determined. Acc. to the view of the old interpreters, which I have followed, the forest, with only some faggots and twigs left in it, is emblematic of the ravages of oppressive govt. in the court and kingdom. Choo gives quite a difft. view:—'In a forest you can easily distinguish the large faggots from the small branches, while Heaven appears unable to discriminate between the good and the bad.' 夢夢 = 不明, without intelligence.' 克 = 及, 'to come to.' Ll. 5, 6 are expanded—及其有定,則未有不爲天所勝者. It is only for a time that Heaven is indifferent to the affairs of men. In l. 7, instead of Heaven, we have the personal God, 上帝, 'the Supreme Ruler.' The account of those two names, 天 and 上帝, given by Ch'ing E, and accepted by Choo and all subsequent writers, is absurd:—'With reference to its form, we speak of heaven; with reference to its lordship and rule, we speak of God (以其形體謂之天,以其主宰謂之帝).' We are as good judges of what is meant by Heaven, as a name for the Supreme Power, as Ch'ing was; and however the use of it may be explained, it certainly carries our thoughts above and beyond the visible sky. In l. 8 伊 = 維, the particle. Wang Yin-che explains 云 here by 是:—'who is hated by Him?'

St. 5. Ll. 1,2 contain an instance of an assertion the evidence of the absurdity of which is before everybody's eyes. 蓋 is to be construed, or rather not construed, as a particle. Of the three usages assigned to it by Wang Yin-che, this is one (蓋,語助也). 寧

寧莫之懲。召彼故老。
訊之占夢。具曰予聖。
誰知烏之雌雄。
六章 謂天蓋高。不敢不局。
謂地蓋厚。不敢不蹐。
維號斯言。有倫有脊。
哀今之人。胡爲虺蜴。
七章 瞻彼阪田。有菀其特。
天之扤我。如不我克。

How is it that you do not repress them?
You call those experienced ancients;
You consult the diviner of dreams:
They all say, 'We are wise;
But who can distinguish the male and female crow?'

6 We say of the heavens that they are high,
But I dare not but stoop under them.
We say of the earth that it is thick,
But I dare not but walk daintily on it.
For my freely expressing myself thus,
I have reason, I have good ground.
Alas for the men of this time!
Why are they such cobras and efts?

7 Look at that rugged and stony field;—
Luxuriantly rises in it the springing grain!
[But] Heaven moves and shakes me,
As if it could not overcome me.

=何,—as often. The calumnies which were abroad were as absurd as the assertion in l. 1; and yet the king had not repressed them. We must suppose the question addressed to him. But he was blind, and led by the blind. 故老=舊臣, 'old ministers.' 占夢 is the name of the office. 具=俱, 'all.' They all make it out to be impossible to answer the questions put to them by the king. 'In other birds,' says Gow-yang Sëw, 'you can generally distinguish the male and female by some difference in their colour, but you cannot do this with a pair of crows.'

St. 6. 局=曲身, 'to bend the body.' 蹐=小步, 'to walk with short, careful steps.' It might seem strange that the writer should say this of himself (號=號呼, 'to call out,' 'speak loudly,') but he had ground for doing so in the conduct of the royal favourites. 倫 and 脊 are explained by 道 and 理, 'right' and 'reason.' 虺,—as in V. 5. Williams says of 蜴,—'a kind of spotted lizard or eft.'

St. 7. 阪田, 'hillside fields,' *i. e.*, rugged and stony. 菀,—'luxuriant., 特=特生

彼求我則。如不我得。執我仇仇。亦不我力。

（八章）心之憂矣。如或結之。今茲之正。胡然厲矣。燎之方揚。寧或滅之。赫赫宗周。褒姒威之。

（九章）終其永懷。又窘陰雨。其車既載。乃棄

They sought me [at first] to be a pattern [to them],
[Eagerly] as if they could not get me.
[Now] they regard me with great animosity,
And will not use my strength.

8 My heart with its sorrow
Feels as if it were tied and bound by something.
This government of the present time,—
How oppressive it is!
The flames, when they are blazing,
May still perhaps be extinguished;
But the majestic honoured capital of Chow
Is being destroyed by Sze of Paou.

9 This issue is ever my anxious thought.
Moreover, you have the embarrassment of soaking rain.
Your carriage is loaded,
And if you throw away your wheel-aids,

之苗, 'the grain, or grass, springing up straight.' Such productive energy was there in the most unlikely places; how was it that all things seemed to be against the writer? 抏=動搖, 'to move and shake.' 克=勝, 'to overcome.'

Ll. 5—8 speak of the treatment which the speaker had received at court, or from the king's favourites,—prized at first, and then maltreated and disowned. 求我則=求我以爲法則,—as in the translation. 仇仇,—'like so many enemies.' 力, as a verb, =用力, 'to use the strength,' standing for ability generally.

St. 8. Ll. 1, 2,—comp. I. xiii. II. 3, and xiv. III. 1. 正=政, 'the govt.' 茲, 'this,' is to be construed with 正. 胡然,—as in I. iv. III. 2. Ll. 5, 6,—comp. the Shoo. IV. vii. Pt. i. 12. 宗周,—see on the Shoo, V. xiv. 21. The lady Sze of Paou was the favourite concubine of king Yëw. For her sake he degraded his proper queen; and his besotted attachment to her was the cause of his own death, and the greatest miseries to the kingdom. Her history is graphically related in the 列國志. 威=滅.

St. 9. In this stanza and the next, the king is introduced under the figure of a waggoner, and warning is addressed to him,—as if with a feeling of despair. I translate l. 1 after Yen Ts'an, who gives for it,—我永思其終. 窘,—'to be in distress from.' 陰雨,—as in I. xiv. IV. 4. 載 in l. 3=‘is loaded,' and at the end

爾輔。載輸爾載。將伯助予。

十章 無棄爾輔。員于爾輻。屢顧爾僕。不輸爾載。終踰絶險。曾是不意。

十一章 魚在于沼。亦匪克樂。潛雖伏矣。亦孔之炤。憂心慘慘。念國之爲虐。

十二章 彼有旨酒。又有嘉殽。

Your load will be overturned,
And you will be crying, 'O sir, help me!'

10 If you do not throw away your wheel-aids,
Which give assistance to the spokes;
And if you constantly look after the driver,
You will not overturn your load,
And in the end will get over the most difficult places;
But you have not thought of this.

11 The fish are in the pond,
But they cannot enjoy themselves.
Although they dive to the bottom,
They are very clearly seen.
My sorrowing heart is deeply pained,
When I think of the oppression in the kingdom.

12 They have their good spirits,
And their fine viands along with them.

of l. 5, it='the load.' I have translated 輔 simply by 'wheel-aids.' They appear to have been poles that could be used, on occasion, to prevent the wheels from sliding, or applied to the spokes to heave the wheel out of a rut. Both Williams and Medhurst describe them erroneously, the former calling them 'the rack or cheeks of a cart,' and the latter, 'the poles of a cart, attached to it on each side, and which may be taken off occasionally.' 輸 has here the meaning of 'to overthrow.' 將=請, 'to request.' 伯 is equivalent to 'Sir.' In his distress the waggoner would thus address any one who, he thought, would help him.

St. 10. 無 may be taken as in the translation, or as=毋, 'don't.' 員 (*yun*)=益, 'to be of use to.' 輻,—as in I. ix. XI. 2. 踰=過, 'to get through, or over.' 絶=極, 'very,' 'exceedingly.'

St. 11. The proper place for the fish is in the river or lake. In the clear pond it cannot escape being taken. This is supposed to illustrate the position of men of worth in the existing state of things. 炤=易見, 'easily seen.' The two 亦 are mere particles.

St. 12. The first four lines describe the wealth and jollity of the unworthy favourites of

洽比其鄰。昏姻孔云。念我獨兮。憂心慇慇。

十三章 佌佌彼有屋。蔌蔌方有穀。民今之無祿。天夭是椓。哿矣富人。哀此惸獨。

They assemble their neighbours,
And their relatives are full of their praise.
When I think of my solitariness,
My sorrowing heart is full of distress.

13 Mean-like, those have their houses;
Abjects, they will have their emoluments.
But the people now have no maintenance.
For Heaven is pounding them with its calamities,
The rich may get through,
But alas for the helpless and solitary!

IX. *Shih yueh che këaou.*

一章 十月之交。朔日辛卯。日有食之。

1 At the conjunction [of the sun and moon] in the tenth month,
On the first day of the moon, which was *sin-maou*,
The sun was eclipsed,

the court; the last two, the writer's distress in thinking of the existing disorder, and the coming ruin. 彼, 'those,'= 彼小人, 'those creatures.' Both 洽 and 比 are defined by 合, 'to assemble.' 昏姻—as in IV. 1, 2. 云 is explained in the dict., with reference to this passage, by 'to be familiar with and keep about.' Yen Ts'an quotes Wang Gan-shih's account of the term,—'to proclaim another's praises.' 慇慇,—'to be pained.'

St. 13. 佌佌=小貌 'small-like;' 蔌蔌=窶陋貌 'mean-like.' Both epithets belong to the favourites, who are the objects of the writer's detestation throughout. 方=將, 'will,' *i.e.*, will always. 穀=祿, 'emolument,' 'support.' L.5,—'Ominous calamities are pounding them.' 哿=可, 'may.' 惸, with reference to this passage, is explained in the dictionary by 獨; but we must make a distinction between the two terms. See Mencius. I. Pt. ii. V. 3.

The rhymes are—in st. 1, 霜, 傷, 將, 京*, 痒, cat. 10: in 2, 瘉*, 後, 口, 口, 愈*, 侮*, cat. 4, t. 2; in 3, 祿, 僕, 祿, 屋, cat. 3, t. 3: in 4, 蒸, 夢*, 勝, 憎, cat. 6: in 5, 陵, 懲, 夢*, 雄*, *ib.*: in 6, 局, (prop. cat. 3), 蹐, 脊, 蜴, cat. 16, t. 3: in 7, 特, 克, 則, 得, 力, cat. 1, t. 3: in 8, 結 (prop. cat. 12), 厲, 滅, 威, cat. 15, t. 3: in 9, 雨, 輔, 予, cat. 5, t. 2: in 10, 輻*, 載, 意, cat. 1, t. 3: in 11, 沼, 樂*, 炤, 虐*, and 殺 of 12, cat. 2: in 12, 鄰 (prop. cat. 12), 云, 慇, cat. 13: in 13, 屋, 穀, 祿, 椓, 獨, cat. 3, t. 3.

亦孔之醜。彼月
而微。此日而微。
今此下民。亦孔
之哀。
二章 日月告凶。不用
其行。四國無政。
不用其良。彼月
而食。則維其常。
此日而食。于何
不臧。

A thing of very evil omen.
Then the moon became small,
And now the sun became small.
Henceforth the lower people
Will be in a very deplorable case.

2 The sun and moon announce evil,
Not keeping to their proper paths.
All through the kingdom there is no [proper] government,
Because the good are not employed.
For the moon to be eclipsed
Is but an ordinary matter.
Now that the sun has been eclipsed,—
How bad it is!

Ode 9. Narrative. Lamentation of an officer over the prodigies, celestial and terrestrial, betokening the ruin of Chow. He expounds the true causes of these and the abounding misery; names the chief culprits; and declares his own determination to remain at his post of duty.

St. 1. Ll. 1—3 give us a certain date for the composition of this ode, and determine it as belonging to the reign of king Yëw, and not, as Ch'ing Heuen maintained, to that of his grandfather Le. The eclipse is verified, by calculation, as having occurred, on Aug. 29, B. C. 775, the very day and month assigned to it in the text. This was the 6th year of Yëw's reign. The 10th month is that of the Chow calendar; and not the Hëa, as Choo says; and this *fact* may lead us to question the common view of the critics that the months mentioned in the She are all those of the Hëa year. 日有食之 = 日有所食之者, 'the sun was eaten by something.' All the eclipses mentioned in the 'Spring and Autumn' are reported in this way, with the addition of 既, when the eclipse was total. —We have here the earliest date in Chinese history about which there can be no dispute.

L. 4. 醜 = 惡, 'bad,' evil.' The 亦 and the 之 must both be disregarded as mere expletives. Ll. 5, 6. The critics all interpret these lines, as if they compressed in brief space what is said in ll. 5—8 of the next stanza; but I cannot find all that meaning in them. Rather, the writer is referring in l. 5 to eclipses of the moon which had occurred, so that 彼, 此, 'that and this,' are equivalent to 'then' and 'now.' In ll. 7, 8 we have the inference of his superstition, confirmed, no doubt, by the state of things existing around him.

St. 2. Ll. 1, 2 are the judgment of superstition. Eclipses happen because the sun and moon keep their proper paths; and they do not portend evil. Ll. 3, 4. 四國 may refer to all the feudal States as well as to the 'middle State' itself, or the characters may, as is more likely, indicate the royal State only. In the Tso-chuen, under the 7th year of duke Ch'aou, we read, 'By the disregard of government in the State, and not employing the good, you bring on yourself reproof from the irregularities of the sun and moon.' 維, in l. 6, = 'only.' L. 8. 'In what not good?'—*i.e.*, it is bad in every way.

三章 燁燁震電。不寧不令。百川沸騰。山冢崒崩。高岸爲谷。深谷爲陵。哀今之人。胡憯莫懲。

四章 皇父卿士。番維司徒。家伯維宰。仲允膳夫。聚子內史。蹶維趣馬。楀維師氏。豔妻煽方處。

3 Grandly flashes the lightning of the thunder;—
There is a want of rest, a want of good.
The streams all bubble up and overflow.
The crags on the hill-tops fall down.
High banks become valleys;
Deep valleys become hills.
Alas for the men of this time!
How does [the king] not stop these things?

4 Hwang-foo is the president;
Fan is the minister of instruction;
Këa-pih is the [chief] administrator;
Chung-yun is the chief cook;
Tsow is the recorder of the interior;
K'wei is master of the horse;
Yu is captain of the guards;
And the beautiful wife blazes, now in possession of her place.

St. 3. Not only were there eclipses portending evil; earth, as well as heaven, had its voices of admonition. The disastrous occurrences related here, however, need not all be referred to the year of the eclipse. As a matter of history, the streams of the King, the Wei, and the Loh, are reported to have become dry in the 3d year of Yëw, when sundry landslips also took place. *Yeh-yeh*,—'the app. of fire;' here, of lightning flashing. 震=雷, 'thunder.' 沸,—'to bubble up, as boiling water, or a spring.' 騰,—'to leap up, as a horse;' here=乘, 'to mount.' 山冢=山頂, 'a hill-top.' 崒=崔嵬, 'lofty,' 'rocky peaks.' We must suppose that the subject of the 8th line is the king, and to him also, or to him and his ministers (在位之人), many refer the 人 in l. 7; but I prefer taking 人 generally. 憯,—as in st. 1 of the last ode.

St. 4. The writer here names the principal ministers and favourites of the king, to whom he attributed the misgovernment and miseries of the kingdom, referring also to Paou Sze. The critics all say that 皇父, 家伯, and 仲允 are the designations of the parties intended, and the 番, 聚, 蹶, and 楀 are clan names. The 子 in 聚子 is simply = our 'Mr.' There is nothing in the characters 卿士, 'high noble and officer,' to determine the nature of the office held by Hwang-foo. But he was evidently the leading minister in the govt., and was probably one of the 公, of equal rank with the Grand-master Yin of ode VII., sharing with him the general administra-

五章 抑此皇父。豈曰不時。胡爲我作。不卽我謀。徹我牆屋。田卒汙萊。曰予不戕。禮則然矣。

六章 皇父孔聖。作都于向。擇三有事。亶侯多藏。不憖遺一老。俾守我

5 This Hwang-foo
Will not acknowledge that he is acting out of season.
But why does he call us to action,
Wtihout coming and consulting with us?
He has removed our walls and roofs,
And our fields are all either a marsh or a moor.
He says, 'I am not injuring you;
The laws require that thus it should be?'

6 Hwang-foo is very wise;
He has built a great city for himself in Hëang.
He chose three men as his ministers,
All of them indeed of great wealth.
He could not bring himself to leave a single minister,
Who might guard our king.

tion, and somehow, at the time when this ode was written, the more prominent in the conduct of affairs. 宰 is taken as = 冢宰. On this and 司徒, see the Shoo, V. 7. 膳,—'provisions dressed for the table;' 膳夫 = 'chief cook.' 內史,—see on the Shoo, V. x. 13. 趣馬,—see ou the Shoo V. xix. 8, though the office would seem here to be more important than in that passage. 師氏,—see on the Shoo, V. ii. 3. L. 8 speaks of Paou Sze, who was raised to the dignity of queen in Yĕw's 5th year. She was now secure in her place (方處 = 方居其所), and supreme influence.

St. 5. In this st. the writer identifies himself with the people, for we cannot suppose that he was himself one of those whose houses were thrown down, and who were obliged to follow Hwang-foo to Hëang. 抑,—as in I. vii. IV. 2, 3. L. 2. 'How does he say that it is not the time? *i. e.*, he will not acknowledge that he is acting out of season in calling us to remove elsewhere, when we have not been consulted, and when we should be attending to our husbandry;—as Choo has it, 皇父不自以爲不時. 作 = 動, 'to move,' 'to call to move.' 卽 = 就, 'to come to.' To illustrate ll. 3—6. Këang Ping-chang refers to the addresses of Pwan-kang to the people when he wished to remove his capital to another site;—see the Shoo, IV. vii. 屋 must here be used for 'roofs.' 卒 = 盡, 'all.' The fields would be either laid under water (汙), or covered with useless vegetation (萊), according to their situation. 戕 = 害, 'to injure.' L. 8 means that the rules of propriety and govt. required that the masses of the people should do whatever might thus be required of them by their superiors.

St. 6. 聖,—as in VIII. 5. There is irony in the term. Hëang was a district of the royal domain,—in the present dis. of Măng (孟), dep. Hwae-k'ing, Ho-nan. This had been assigned to Hwang-foo, and here he was establish-

王。擇有車馬。以居
徂向。
七章 黽勉從事。不敢告
勞。無罪無辜。讒口
囂囂。下民之孽。匪
降自天。噂沓背憎。
職競由人。
八章 悠悠我里。亦孔之
痗。四方有羨。我獨
居憂。民莫不逸。我

He [also] selected those who had chariots and horses,
To go and reside in Hëang.

7 I have exerted myself to discharge my service,
And do not dare to make a report of my toils.
Without crime or offense of any kind,
Slanderous mouths are loud against me.
[But] the calamities of the lower people
Do not come down from Heaven.
A multitude of [fair] words, and hatred behind the back,—
The earnest, strong pursuit of this is from men.

8 Distant far is my village,
And my dissatisfaction is great.
In other quarters there is ease,
And I dwell here alone and sorrowful.
Every body is going into retirement,

ing himself, on much too grand a scale. 都 = 大邑, 'a great city.' 三有事, 'three directors of affairs,' = 三卿, 'three ministers.' Comp. 三事 in the Shoo, V.xix. 7, xx.21. As a noble within the royal domain, he was only entitled to have two such ministers, but he had appointed three as in one of the feudal States. And his ministers were all wealthy men, 'of many accumulations (多藏).' 亶 = 信, 'truly.' 侯 = 維, the particle connecting. 憖,—'to do a thing against the inclination.' 老, as in VIII. 5, meaning 'a minister of experience.' 居徂,—for 徂居, as in the translation. The possessors of carriages and horses were also wealthy people, like the three ministers. Hwang-foo was evidently providing for himself, against the troubles which were coming on, without any loyal regard for the king.

In stt. 7, 8, the writer returns to his own particular case, and affirms his purpose to abide at his post. 黽勉,—as in I.iii.X. 1. 從事 is to be understood of the writer's service to the king, and not, as Choo takes it, to Hwang-foo. To make a report of his toils would seem to be claiming merit for himself. 囂囂,—as in iii.V. 2. Ll. 7,8 are very troublesome. 背憎, 'behind the back, hatred,' gives us an idea of what 噂沓 must mean, but it is difficult to get it out of the characters. 噂 is defined as 聚語, 'collected speeches,' *i. e.*, conversation; 沓 is 'a babble of words like a flowing

獨不敢休。天命不徹。我不敢傚我友自逸。

And I alone dare not seek rest.
The ordinances of Heaven are inexplicable,
But I will not dare to follow my friends and leave my post.

X. *Yu woo ching.*

雨無正

一章 浩浩昊天。不駿其德。降喪饑饉。斬伐四國。

1 Great and wide Heaven,
How is it you have contracted your kindness,
Sending down death and famine,
Destroying all through the kingdom?

stream.' The two together express the idea of much talk with one, and the other two characters in the line show that the talk meant is mere flattery. Both Morrison and Medhurst, upon *tsun*, give the meaning of the whole line to the first two characters. Equally difficult are 職競. 職 means 'to make anything one's first business,' as in I.x.I, and 競, 'to be strong,' 'to contend.' The critics all connect them with the preceding line, as if they resumed the statement there, and affirmed it strongly. Choo gives for them 專力爲此, 'doing this with all the strength.'

The substance of st. 8 is that the writer will not leave his post of duty. Choo takes ll. 1,2 as meaning,—'All the kingdom is in trouble and distress, but I am specially sorry for the extreme distress of my dwelling-place.' The meaning I have given seems much preferable. 痗=病, 'to be ill and distressed;' here='to be dissatisfied. 有羨=有餘, 'to have enough and to spare.' Choo explains 徹 by 均, 'fair,' 'just.' A more applicable meaning of the term is 通, 'pervious.' 不徹 = 'impervious,' 'inexplicable.' The critics unite in praising the generosity of the term 友, 'friends,' in l.8.

The rhymes are—in st. 1. 卯*, 醜, cat. 3, t. 2; 微, 微, 哀, cat. 15, t. 1: in 2, 行*, 良, 常, 臧, cat. 10; in 3, 電, 令*, cat. 12, t. 1; 騰, 崩, 陵, 懲, cat. 6; in 4, 士, 宰, 史, 氏, (prop. cat. 16), cat. 1, t. 2; 徒, 夫, cat. 5, t. 1, 馬*, 處, *ib.*, t. 2: in 5, 時, 謀*, 萊, 矣, cat. 1, t. 1: in 6, 向, 藏, 王, 向, cat. 10: in 7, 勞, 囂, cat. 2; 天, 人, cat. 12, t. 1: in 8, 里, 痗*, cat. 1, t. 2; 憂, 休, cat. 3, t. 1; 徹*, 逸, cat. 12, t. 3.

Ode 10. Narrative. A GROOM OF THE CHAMBERS MOURNS OVER THE MISERABLE STATE OF THE KINGDOM, THE INCORRIGIBLE COURSE OF THE KING, AND THE RETIREMENT FROM OFFICE AND RESPONSIBILITY OF MANY, WHILE HE ALONE HOLDS TO HIS POST. There is evidently some mistake in the title and summary of this piece as given in the Little Preface, of which I have seen no satisfactory explanation. It is no use discussing a matter in itself unimportant, and on which no satisfactory conclusion can be arrived at. Nor is it clear that the ode belongs to the time of king Yëw. Lëw Kin and many others assign it to the period after his death, when the capital was transferred to Loh. On the whole, however, I prefer to adhere to the more common view.

St. 1. The writer, in the trouble of his mind, appeals to Heaven, as if he would charge on it the misery of the kingdom, thereby expressing more strongly the extent of that misery. 浩浩, and 昊 are synonyms, meaning 'vast,' 'great and wide.' 駿,=大, 'great.' Some define it by 長, or 恆, 'to prolong,' 'to be constant.' 德=惠, 'kindness.' 饑饉 together='famine.' The former character denotes a failure of the crop of grain; the latter, of vegetables. 昊天 is the name appropriate to the heavens in autumn, as if they then looked down with compassion on the decay of vegetable life. 疾威,—'in angry terrors.' L. 6

旻天疾威。弗慮弗圖。舍彼有罪。旣伏其辜。若此無罪。淪胥以鋪。

二章 周宗旣滅。靡所止戾。正大夫離居。莫知我勩。三事大夫。莫肯夙夜。邦君諸侯。莫肯朝夕。庶曰式臧。覆出爲惡。

Compassionate Heaven, arrayed in terrors,
How is it you exercise no forethought, no care?
Let alone the criminals:—
They have suffered for their offences;
But those who have no crime
Are indiscriminately involved in ruin.

2 The honoured House of Chow is [nearly] extinguished,
And there is no means of stopping or settling [the troubles].
The Heads of the officers have left their places,
And no one knows my toil.
The three high ministers, and [other] great officers,
Are unwilling [to attend to their duties] early and late.
The lords of the various States,
Are unwilling [to appear at court] morning and evening.
If indeed he would turn to good,—
But on the contrary he proceeds to [greater] evil.

is spoken, acc. to Yen Ts'an and others, of the king. It is directed against him, but we must construe it with the preceding line. 舍=捨, 'to set aside,'='not to speak of.' 伏,—'to lie prostrate;' 伏罪, 'to lie prostrate with crime;' *i.e.*, 'to acknowledge it,' or 'to suffer for it.' 若='as to.' 淪=陷 or 沒, 'to fall or sink down.' 胥=相, 'together.' 淪胥=相與陷沒, 'they are together involved in ruin.' 鋪=徧, 'all round.' 以鋪, 'so as to be all round,' make an adverb,='indiscriminately.'

St. 2. In VIII. 8 we have 宗周 for 'the honoured capital of Chow,' and 周宗 here may have the same meaning, which, indeed, is the view of Ch'ing. The view adopted by Choo, that the phrase means 'all the States having the surname of the Choo family' cannot be admitted, for they were numerous and strong. Evidently, the writer is contemplating the possibility and probability of a change in the dynasty. 旣滅—'has been extinguished;' but this is, probably, a vivid expression for what the writer saw to be in progress. 戾=定, 'to settle.' 正=長, 'chief,' 'head;' and 正大夫 are 'the heads of the different official departments (六官之長).' 離居,—they had left the capital, and resided elsewhere. 勩=勞, 'toil.' 三事,—see on IX. 6. The phrase is here taken to denote 'the three *kung* (三公),' the highest ministers about the court; and 大夫 may be simply a

三章 如何昊天。辟言不信。如彼行邁。則靡所臻。凡百君子。各敬爾身。胡不相畏。不畏于天。

四章 戎成不退。饑成不遂。曾我暬御。憯憯日瘁。凡百君子。莫肯用訊。聽言則答。譖言則退。

3 How is it, O great Heaven,
That he will not hearken to the justest words?
He is like a man going [astray],
[Who knows] not where he will proceed to.
All ye officers,
Let each of you reverently attend to his duties.
How do ye not stand in awe of one another?
Ye do not stand in awe of Heaven.

4 War has done its work, but he withdraws not [from evil];
Famine has done its work, but he goes not on [to good];
So that I, a [mere] groom of the chambers,
Am full of grief and in pain daily.
All ye officers,
Ye are unwilling to declare [the truth to him].
When you hear a question, you [simply] answer it,
And when slander touches you, you withdraw.

designation of them, or may indicate the chiefs of the six great departments of the govt. Ll. 7, 8 are illustrated by the fact that the loss of the capital and the death of Yëw were at last owing to the refusal of the princes to come to his aid. They had once been deceived by the cry of 'wolf.' and when the wolf really came, they remained in their own States, thinking the alarm was false. Ll. 9, 10 express the folly and madness of the king's conduct. Choo expands l. 9 —庶幾王改而行善, 'If indeed—would that it could be said,—the king has changed, and is behaving well.'

St. 3, 辟=法, 'a law;' 辟言=法度之言, 'words in accordance with law.' 臻=至, 'to come to.' L. 5 refers to the officers in the prec. st., who had left their posts. 敬爾身,—'reverence your persons,' the meaning being as in the translation.

St. 4. 戎=兵, 'weapons,' *i. e.*, war. The meaning of 不退, 不遂 is illustrated by a passage in the Yih, under the diagram 大壯, where it is said, 'a ram pushes against a fence, and can neither go backwards nor forwards.' 暬=褻, 'familiar;' 暬御, 'a familiar or attendant,' one who waited upon the king in his privacy. 憯憯,—'the app. of sorrow.' 瘁=病, 'to be in pain or distress' 訊=告, 'to announce,' *i. e.*, here, the truth. 聽言,—'words that you hear,' *i. e.*, any question propounded by the king.

五章 哀哉不能言。匪舌是出。維躬是瘁。哿矣能言。巧言如流。俾躬處休。

六章 維曰于仕。孔棘且殆。云不可使。得罪于天子。亦云可使。怨及朋友。

七章 謂爾遷于王都。曰予未有室家。鼠思泣血。無言不疾。昔爾出居。誰從作爾室。

5 Alas that [right words] cannot be spoken,
Which come not from the tongue [only]!
The speakers of them are sure to suffer.
Well is it for the words that can be spoken!
The artful speech flows like a stream,
And the speakers dwell at ease in prosperity.

6 It may be said about taking office,
That it is full of hazard and peril.
By [advice] that he says cannot be followed,
You offend against the Son of Heaven.
By advice that he says will be followed,
You excite the resentment of your friends.

7 I say to you, 'Remove to the royal capital,'
And ye say that you have not got houses there.
Painful are my inmost thoughts, and I weep blood;—
Every word I speak makes me hated;
But when you formerly left to reside elsewhere,
Who was it that made houses for you?

St. 5. The lamentation in l. 1, and the felicitation in l. 4, are not in the first place for the respective speakers, but for the state of the times, which would only listen to speech of a certain kind. I take l. 2, with Këang, as descriptive of the words which the king would not hear, as from the heart and not from the mouth only (是從心上嘔出,不徒著之舌也).

St. 6 further shows the difficulty of being in office at such a time. It is all to be taken as from the writer, and I must reject the construction of Soo, Choo and others, who expand ll. 1,2 thus,—'People all say, "Go and take office," but they do not know how perilous such a thing is.' We saw reason, on Book I. of Part I., to reject the explanation of 于 by 往. 于 cannot be translated here. 棘 must be nearly synonymous with 殆. 云 is to be referred to the king. L. 6 = 見怨于友,—as in the translation.

St. 7. The writer here appeals to all officers of worth who had withdrawn from the capital, urges them to resume their duties, and shows the inconsistency of the reason they alleged for not doing so. Ll. 3,4 express the writer's struggles and determination at all risks to speak out his mind. 鼠=癙, in VIII. 1. 無言不疾=無一言而不見疾憎於人,—as in the translation. In l. 6, 誰從 is not,—'who followed you?' but 'by the aid of whom?'

The rhymes are—in st. 1, 德, 國, cat. 1, t. 3; 圖, 辜, 鋪, cat. 5, t. 1: in 2, 滅, 戾, 勩, cat. 15, t. 3; 夫, 夜*, 夕*, 惡, cat. 5, t. 1: in 3, 天, 信, 臻, 身, 天, cat. 12, t. 1: in 4, 退, 遂, 瘁, 誶 (so Twan reads instead of 訊), 答 (prop. cat. 7), 退, cat. 15, t. 3: in 5, 言, 言, cat. 14; 出, 瘁, cat. 15, t. 3; 流, 休, cat. 3, t. 1: in 6, 仕, 殆, 使, 子, 使, 友*, cat. 1, t. 2: in 7, 都, 家*, cat. 5, t. 1; 血, 疾, 室, cat. 12, t. 3.

BOOK V. DECADE OF SEAOU MIN.

I. *Sëaou min.*

小旻之什二之五

小旻

一章 旻天疾威。敷于下土。謀猶回遹。何日斯沮。謀臧不從。不臧覆用。我視謀猶、亦孔之邛。

1 The angry terrors of Compassionate Heaven
Extend through this lower world;
[The king's] counsels and plans are crooked and bad;—
When will he stop [in his course]?
Counsels which are good he will not follow,
And those which are not good he employs.
When I look at his counsels and plans,
I am greatly pained.

TITLE OF THE BOOK.—小旻之什，二之五, 'The Decade of Sëaou Min; Book V. of Part II.'

TITLE OF ODE I.—小旻, 'The Little Min.' The question arises why this, with the two pieces that follow, and the third piece in the next Book, should all have the epithet 'Little' entering into their titles. Ying-tah says correctly that 'Little' indicates a comparison with what is 'Great;' and Ch'ing Heuen maintained that this ode is so denominated because the evils dwelt on in it were small, in comparison with those enlarged on in the two odes that precede. Much more likely is the explanation of Soo Ch'eh that the 'little' was adopted to distinguish these pieces from others in the next Part. We have there the 召旻, and the 大明. If we had also in it two other pieces, into the titles of which there also entered 宛 and 弁, we could have no hesitation in adopting this explanation. Soo supposes that there may originally have been two such pieces, which Confucius did not admit into his collection. Here his explanation halts; but we may accept it nevertheless, and 'The Little or Minor *Min*' is equivalent to 'The *Min* of the Minor *Ya*.'

Ode 1. Narrative. A LAMENTATION OVER THE RECKLESSNESS AND INCAPACITY OF THE KING'S PLANS, AND OF HIS COUNSELLORS. The Preface refers the piece to the time of king Yëw;—there is nothing in it to make us either adopt or reject this view.

St. 1. L. 1,—as in st. 1 of prec. ode. Choo gives to 旻 here the meaning of 'deep and distant,' such being the app of the autumn sky. I prefer, however, to retain the meaning of 'compassionate.' 敷＝布, 'to diffuse.' The meaning is, that the calamities consequent on the anger of Heaven were everywhere experienced. L. 3 is to be understood of the king. 謀 is the 'counsel;' 猶, 'the counsel developed in a plan.' 回遹＝邪僻, 'perverse and bad.' 斯 cannot be translated, but we may say it＝則, or 其. 沮＝止, 'to stop.' 邛＝病, 'to be pained,' 'in distress.'

二章 潝潝訿訿。亦孔之哀。謀之其臧。則具是違。謀之不臧。則具是依。我視謀猶。伊于胡底。

三章 我龜既厭。不我告猶。謀夫孔多。是用不集。發言盈庭。誰敢執其咎。如匪行邁謀。是用不得于道。

2 Now they agree, and now they defame one another;—
The case is greatly to be deplored.
If a counsel be good,
They all are found opposing it.
If a counsel be bad,
They all are found according with it.
When I look at such counsels and plans,
What will they come to?

3 Our tortoises are wearied out,
And will not tell us anything about the plans.
The counsellors are very many,
But on that account nothing is accomplished.
The speakers fill the court,
But who dares to take any responsibility on himself?
We are as if we consulted [about a journey] without taking a step in advance,
And therefore did not get on on the road.

St. 2 is interpreted of 'the mean men,'—the worthless counsellors of the king. Maou makes 潝潝 to mean 'to harass one's superiors,' and 訿訿, 'to have no thought of one's superiors.' Han Ying took both expressions together as = 不善之貌, 'the app. of not being good.' I have followed the meanings assigned to them by Choo, who was preceded in them by Lëw Hëang and Ts'aou Suy-chung (曹粹中). 具=俱, 'all.' For the last line, the 'Complete Digest' gives—伊于何至,而能有所定也乎.

St. 3. The tortoise-shell was consulted so irreverently, that no response could any longer be got from it. 告猶=告所圖之吉凶, 'tell whether a plan were lucky or unlucky.' In ll. 4, 8, 是用=是以, 'therefore.' 集 成, 'to be accomplished,' 'to succeed;'—no plan could be agreed on. The meaning of ll. 3 and 5 is the same. 發言=發言之人, 'the speakers.' 庭 is the open court below the hall of consultation. 咎, 'blame;' here = 'responsibility of failure.'—No one dared to say, 'I will be responsible for this

四章 哀哉爲猶。匪先民是程。匪大猶是經。維邇言是聽。維邇言是爭。如彼築室于道謀。是用不潰于成。

五章 國雖靡止。或聖或否。民雖靡膴。或哲或謀。或肅或艾。如彼泉流。無淪胥以敗。

4 Alas! our formers of plans
Do not take the ancients for their pattern,
And do not regulate them by great principles.
They only hearken to shallow words,
And quarrel about shallow words.
They are like one taking counsel with wayfarers about building a house,
Which will consequently never come to completion.

5 Although the kingdom be unsettled,
There are some who are wise, and others who are not.
Although the people may not be numerous,
Some have perspicacity, some have counsel,
Some have gravity, and some have orderliness.
But we are going on like the stream flowing from a spring,
And will sink together in a common ruin.

measure.' I have translated ll. 7, 8 after Choo (猶不行不邁,而坐謀所適,謀之雖審,而亦何得於道路哉). This is preferable to the construction proposed by Yen Ts'an:—'If a man wishes to travel, he must ask those who have travelled the road. If he consult with men who have not travelled it, it is reasonable he should learn nothing about it.' This he illustrates by a saying, 'About ploughing ask the labourer, about weaving ask the maid (耕當問奴,織當問婢).'

St. 4. 爲猶,—like 發言, in last, st.,= 'plan-makers.' 先民, 'former people,'=ancient worthies. 程=法, 'a law,' 'a pattern;' here, 'to take for a pattern.' In l. 3, 猶 is explained by 道, 'reason,'—plans that are based on deep principles. 經=常, 'that which is regular;'—what does not admit of deviation. 邇言, 'near words,' = shallow speeches. 于道謀, 'to take counsel at the way-side,' *i. e.*, with way-farers. 潰=遂, 'to succeed;' or to 'go forward,' as in st. 4 of last ode.

St. 5. Bad as things were, they might be remedied, if the king would only take the advice of those who were competent. 止=定, 'to be settled.' 膴 is here explained by 多, 'many.' The people are spoken of as few, because they had been much dispersed by the

六章 不敢暴虎。不敢馮河。人知其一。莫知其他。戰戰兢兢。如臨深淵。如履薄冰。

6 They dare not without weapons attack a tiger;
They dare not without a boat cross the Ho.
They know one thing,
But they only know that one.
We should be apprehensive and careful,
As if we were on the brink of a deep gulf,
As if we were treading on thin ice.

II. *Sëaou yuen.*

小宛

一章 宛彼鳴鳩。翰飛戾天。我心憂傷。念昔先人。明發不寐。有懷二人。

1 Small is the cooing dove,
But it flies aloft up to heaven.
My heart is wounded with sorrow,
And I think of our forefathers.
When the dawn is breaking, and I cannot sleep,
The thoughts in my breast are of our parents.

prevailing troubles. Ll. 4, 5,—see the Shoo, V.iv. 6, where we have 乂 for 艾. Ll. 6, 7 must be taken interrogatively, or we may drop the 無 in translating.

St. 6. Ll. 1—4 are descriptive of the king's counsellors who had sense enough for some things, but could not, or would not, apprehend others of more importance. 暴=徒搏, 'to attack empty-handed,'—without weapons; 馮=徒涉, 'to cross empty-handed,'—without a boat. 其他, 'the other,' = any other. Ll. 5—7 are advice tendered by the writer to the king. 戰戰=恐, 'to be afraid;' 兢兢=戒, 'to be cautious.' 臨,—'to approach to.'

The rhymes are—in st. 1, 土, 沮, cat. 5, t. 2; 從, 用, 邛, cat. 9: in 2, 訿, 哀*, 違, 依, 底, cat. 15, t. 1: in 3, 猶, 集 (prop. cat. 7), 咎, 道, cat. 3, t. 1; in 4, 程, 經, 聽, 爭, 成, cat. 11: in 5, 止, 否*, cat. 1, t. 2; 膴 (prop. cat. 5), 謀*, *ib.*, t. 1; 艾, 敗, cat. 15, t. 3: in 6, 河, 他, cat. 17; 兢, 冰, cat. 6.

Ode. 2. Allusive and narrative. Some officer, in a time of disorder and misgovernment, urges on his brothers the duty of maintaining their own virtue, and of observing the greatest caution. The Preface says the piece was directed against king Yëw; and Maou and his school, in their endeavours to carry out this view, are obliged to resort to 'chisseling' in explaining the difft. stanzas. It may have been composed in Yëw's reign; but there is no indication of any political object in it.

St. 1. 宛=小貌, 'small-looking.' Choo says the *këw* here is the *pan këw* (斑鳩), or pigeon; but the opinion of Maou, who makes it the same as the dove in I.v.IV. 3, is preferable. Maou also is the more correct in his definition

二章 人之齊聖。飲酒
温克。彼昏不知。
壹醉日富。各敬
爾儀。天命不又。
三章 中原有菽。庶民
采之。螟蛉有子。
蜾蠃負之。教誨
爾子。式穀似之。
四章 題彼脊令。載飛
載鳴。我日斯邁。

2 Men who are grave and wise,
Though they drink, are mild and masters of themselves;
But those who are benighted and ignorant
Are devoted to drink, and more so daily.
Be careful, each of you, of your deportment;—
What Heaven confers, [when once lost], is not regained.

3 In the midst of the plain there is pulse,
And the common people gather it.
The mulberry insect has young ones,
And the sphex carries them away.
Teach and train your sons,
And they will become good as you are.

4 Look at the wagtail,
Flying, and at the same time twittering.
My days are advancing;

of 翰, by 高, 'high.' It is descriptive of the flight of the dove. That such a lofty flight should be accomplished by so small a creature seems to be the consideration which led to the mention of it;—as an instance of what may be attained by effort. 昔先人 is to be understood of the speaker's ancestors, who had been, we may suppose, worthy officers of their kings. 明發,—'when the light is issuing.' 二人,—'the two individuals,' must mean the speaker's parents.

St. 2 is simply narrative. Drunkenness must have been a vice of the time. 齊=肅, 'grave.' 克=自克, 'overcome themselves.' Such men could use moderation in their drinking. 壹=專一, 'devoted to.' 富=甚 or 益, 'increasingly,' 'more and more.' 又=復, 'to be repeated.' 天命,—'the decree of Heaven,' 'what Heaven gives or appoints.' What the writer had in his mind is by no means clear. Possibly, it may have been the good human nature, which by vice, and drunkenness especially, may be irretrievably ruined.

St 3, I do not see how ll. 1,2 bear on the subject of the stanza, which is that of insuring the virtue of the young by good training. 菽 is here taken to be 大豆, 'large beans.' Ll. 3, 4 bear on the general idea, but by a strange popular error. The *ming-ling* is a small green insect, generally found on the mulberry tree, but also elsewhere. The *ko-lo* is the sphex or solitary wasp, which carries away the young of the *ming-ling* into its hole, where, it is supposed, they are changed into young wasps! Both Choo and Yen Ts'an take 式 as=用, after Ch'ing, and l. 6='And by means of what is good make them like yourselves.' But we must take 式 here as elsewhere,—merely an initial particle. 穀=善, 'good.' 似,—'to become as.'

St. 4. 題=視, 'to see.' 脊令,—as in i.IV.3. The energy and activity of the bird are what procure it a place in this stanza.

而月斯征。夙興夜
寐。無忝爾所生。
五章 交交桑扈。率場啄
粟。哀我填寡。宜岸
宜獄。握粟出卜。自
何能穀。
六章 溫溫恭人。如集于
木。惴惴小心。如臨
于谷。戰戰兢兢。如
履薄冰。

Your months are going on.
Rising early and going to sleep late,
Do not disgrace those who gave you birth.

5 The greenbeaks come and go,
Pecking up grain about the stack-yard.
Alas for the distressed and the solitary,
Deemed fit inmates for the prisons!
With a handful of grain I go out and divine,
How I may be able to become good.

6 We must be mild, and humble,
As if we were perched on trees.
We must be anxious and careful,
As if we were on the brink of a valley.
We must be apprehensive and cautious,
As if we were treading upon thin ice.

邁 and 征 both = 行, 'to go,' 'to proceed.' 而 = 汝, 'you.' 斯 = 其;—it combines with the words following it to heighten their descriptive power. 忝 = 辱, 'to disgrace.'

St. 5 交 交,—as in I. xi. VI. Acc. to Choo, the vulgar name of the *sang-hoo* is 青 觜, which I have adopted in the translation. Another name for it, which all the critics allow, is 竊脂, or 'grease-thief,' from its fondness for all fatty matters. The bill is slightly hooked. It is evidently one of the *dentirostres*. Flesh is said to be its natural food, and not grain, but it is here represented as pecking up grain;—with reference to the struggle for life in consequence of the prevailing misgovernment. 率 = 循, 'all about.' 場,—as in I. xv. I. 7. 塡 = 瘨 'to be in distress;'—Han Ying read 疹. 寡 is nearly all 'solitary, friendless people.' 岸 and 獄 are synonymous, signifying 'a prison,' the former term being appropriate to places of confinement in the country; the latter, to those about the court. Han Ying read 犴, which does not help us in determining the meaning. The classes mentioned should have been objects of kindly care to the government, whereas it deemed them (宜) fit for its prisons. L. 5 refers to a custom on which we have not much information,—that of spreading some finely ground rice on the ground, in connection with divination, as an offering to the spirits. The use of plain grain here may be an indication of the writer's poverty. 自 何 or 何 自,—'from what,' 'how.'

St. 6. The three couplets here must all be translated in the same way,—imperatively.

III. *Sëaou pwan.*

小弁

一章

弁彼鸒斯。歸飛提提。民莫不穀。我獨于罹。何辜于天。我罪伊何。心之憂矣。云如之何。

二章

踧踧周道。鞫爲茂草。我心憂傷。

1 With flapping wings the crows
Come back, flying all in a flock.
Other people all are happy,
And I only am full of misery.
What is my offence against Heaven?
What is my crime?
My heart is sad;—
What is to be done?

2 The way to Chow should be level and easy,
But it is all overgrown with rank grass.
My heart is wounded with sorrow,

The 'Complete Digest' and Yen Ts'an are wrong in taking the first as indicative,—'Mild and humble men are,' &c. 恭人 = 'be humble to others.' The disorder of the times required that they should be very careful of their conduct, as the only way in which they could escape danger.

The rhymes are—in st. 1, 天, 人, 人, cat. 12, t. 1: in 2, 克, 富*, 又*, cat. 1, t. 2: in 3, 采, 子, 負*, 似, *ib*: in 4, 令 (prop. cat. 12), 鳴, 征, 生, cat. 11; 邁, 寐, cat. 15, t. 3: in 5, 扈, 寡*, cat. 5, t. 2; 粟, 獄, 卜, 穀, cat. 3, t. 3: in 6, 木, 谷 *ib.*; 兢, 冰, cat. 6.

Ode 3. Allusive and narrative. THE ELDEST SON AND HEIR-APPARENT OF KING SEUEN BEWAILS HIS DEGRADATION, AND THE EASE WITH WHICH THE KING WAS LED AWAY BY SLANDERERS. The queen of king Yëw was a princess of the State of Shin (申), and their eldest son, E-k'ëw (宜臼) had been declared heir to the throne. When Yëw became enamoured of Paou Sze, the queen was degraded and E-k'ëw banished to Shin, while it was announced that a child by the favourite should be the king's successor; and in reference to these events it is supposed that E-k'ëw made this piece. Choo says that it is clearly the composition of a banished son, but that it does not follow that that son was E-k'ëw, or any son of king Yëw. The Preface assigns it not to E-k'ëw himself, but to his tutor;—which is altogether gratuitous.—See the remarks of Mencius on its character, in his Works, VI., Pt. ii., III.

St. 1. 弁 is defined by Maou by 樂, 'to be pleased.' Choo treats it as if it had 手 at the side, and makes it='the app. of flapping wings.' *Yu* or *yu-sze* (some maintain that the two characters together are the name of the bird;—comp. 螽斯 in I. i. V.) is a species of crow, smaller than the common, and white in the belly. 提提 is descriptive of the birds 'flying in a flock.' The sight of the crows, all together, suggests to the prince his own condition, solitary and driven from court. The old school of critics find a disgusting allusion in what they allege to be a fact, that the *yu-sze* cannot disgorge its food to feed its young;—so the prince was cut off from

惄焉如擣。假寐永
歎。維憂用老。心之
憂矣。疢如疾首。
三章維桑與梓。必恭敬
止。靡瞻匪父。靡依
匪母。不屬于毛。不
離于裏、天之生我。
我辰安在。
四章菀彼柳斯。鳴蜩嘒
嘒。有漼者淵、萑葦

And I think till I feel as if pounded [all over].
I lie down undressed, and sigh continually;
Through my grief I am growing old.
My heart is sad;—
It puts me in pain like a headache.

3 Even the mulberry trees and the *tsze*
Must be regarded with reverence:
But no one is to be looked up to like a father;
No one is to be depended on like a mother.
Have I not a connection with the hairs [of my father]?
Did I not dwell in the womb [of my mother]?
O Heaven who gave me birth!
How was it at such an inauspicious time?

4 Luxuriant grow those willows,
And the cicadas [on them] go *hwuy-hwuy*.
Deep looks the pool,

parental favour! 穀,—here, 'to be prosperous or happy.' 伊 and 云 are both expletives.

St. 2. 踧踧=平易, 'level and easy.' 周道,—as in I. xiii. IV. 鞫=窮, 'altogether.' In the disorder of the times the road to the capital was now little frequented. On this view of ll. 1, 2, st. 1 is narrative. 惄,—'to think sorrowfully.' 擣=舂, 'no beat,'—as in a mortar. 'To sleep without undressing is called 假寐;—such a sleep is but 'borrowed.' 用=以, 'thereby;' 疢=疾, 'to be ill.' L. 8 does not end the stanza happily,—in our view.

St. 3. 梓,—see on I. iv. VI. The mulberry tree and this were both planted about the farm-steadings, and therefore they are introduced here. They carried the thoughts back to the father or grandfather, or the more remote ancestor who first planted them, and so a feeling of reverence attached to themselves. L. 3.—'There is no one to be looked up to if it be not a father.' 屬=連, 'to be connected with;' 離=麗, 'to pass into,' 'to be in.' Maou refers l. 5 to the father, and 6 to the mother; and Ch'ing expanded the two:—'Did I alone not get the life resident in my father's skin? Did I alone not dwell in my mother's womb?' 辰 is said, both by Maou and Choo, to be equivalent to 時, 'time.' But it means 'lucky time,' 'a star;' and the 安在 indicates that it had been an unlucky star. Kʻang observes that this 8th line shows they had in those times the science of astrology.

淠淠。譬彼舟流。不知所屆。心之憂矣。不遑假寐。

五章 鹿斯之奔。維足伎伎。雉之朝雊。尚求其雌。譬彼壞木。疾用無枝。心之憂矣。寧莫之知。

六章 相彼投兔。尚或先之。行有死人。尚或

And abundantly grow the rushes and reeds [about it].
[But] I am like a boat adrift,—
Where it will go you know not.
My heart is sad;—
I have not leisure to lie down [even] undressed.

5 The stag is running away,
But his legs move slowly.
The pheasant crows in the morning,
Seeking his mate.
I am like a ruined tree,
Stript by disease of all its branches.
My heart is sad;—
How is it that no one knows me?

6 Look at the hare seeking protection;—
Some one will step in before and save it.
On the road there is a dead man;
Some one will bury him.

St. 4. 菀=茂, 'luxuriant.' 斯 is merely the final particle, as also, probably, in st. 1. 蜩,—as in I. xv. I. 4. *Hwuy-hwuy* gives the sound made by the insects. 漼=深貌, 'deep-looking.' 有漼者淵,—'of all things that are deep, the abyss;' but I suspect the genuineness of the 者, which interferes with the cæsural pause in the line. 萑葦,—as in I. xv. I. 3. *P'e-p'e*,—'to be abundant,' 'numerous.' 遑=暇, 'leisure.'

St. 5. 斯 is the expletive, as in stt. 1, 4. 伎伎 is descriptive of the deer, 'moving slowly.' L. 3,—see the Shoo, IV. ix. 1. I take 尚 as here=曾, not seeing the applicability of its more frequent meaning of 'still.' These creatures do not like to be alone, whereas the prince was a solitary fugitive. I do not understand why Yen Ts'an should think that the king is spoken of in this st. L. 8,—'How is it that no one knows it?' *i.e.*, all the circumstances of my case.

St. 6. Here the king is spoken of, and he is called 君子. Neither the name nor the application of it is strange in general usage; but it seems to us strange here,—to have a son speaking thus of his father. 投兎=投人之兎 'a hare throwing itself on men for protection,'—that is, when pursued and exhausted. 先之,—'will be beforehand with it,' *i. e.*, save it, or

墐之。君子秉心。維
其忍之。心之憂矣。
涕既隕之。七章
君子信讒。如或醻
之。君子不惠。不舒
究之。伐木掎矣。析
薪杝矣。舍彼有罪。
予之佗矣。八章
莫高匪山。莫浚匪
泉。君子無易由言。

[But] such is the heart of our sovereign,
That there is nothing he cannot bear to do.
My heart is sad,
So that my tears are falling down.

7 Our sovereign believes slanders,
As readily as he joins in the pledge cup.
Our sovereign is unkind,
And does not leisurely examine into things.
The tree-fellers follow the lean of the tree;
The faggot-cleavers follow the direction of the grain;
[But] he lets alone the guilty,
And imputes guilt to me.

8 There is nothing higher than a mountain;
There is nothing deeper than a [great] spring.
Our sovereign should not lightly utter his words,

help it to escape. 墐=埋, 'to inter.' 尚—as in last st. This puts the verbs in the present-complete tense; but it is more consonant to our idiom to translate them in the future. 秉心=執心, 'holds his heart,'—keeps it in such a state. See Men. II. Pt. i. VI., on the 忍心. We can only translate the 忍 in l. 6. The 之 there and in l. 8 give 忍 and 隕 (=落) a neuter or passive force.

St. 7. Choo explains 醻 by 報, 'to return.' When a guest is pledged by the host in a cup, he must pledge him in return. 如或醻之,—'as if some one were pledging him.' 舒=緩, 'slowly;'—when the slanders came to his ears, if he would only deliberately examine them, he would be sure to find out their falsehood. Ll. 5, 6. The meaning of 杝 is acknowledged,—'to split wood in the direction of the grain,' which can be done with comparative ease. On the analogy of this, I explain 掎, which the critics say means 'to support at the top,' so that, when the tree is cut through at the bottom, it may not fall upon the fellers. This definition is made, however, to suit the supposed exigency of the passage. The first meaning of the term in the dict. is 'to draw sidewise.' 佗 in l. 8 is explained by 加, 'to add to,' 'to impute.'

St. 8. The first four lines seem to be in allusion to the exalted and unapproachable dignity of the sovereign, who yet might be wrought upon by designing men, and if he were not

耳屬于垣。無逝我梁。無發我笱。我躬不閱。遑恤我後。

Lest an ear be laid close to the wall.
Do not approach my dam;
Do not remove my basket.
My person is rejected;—
Of what use is it to care for what may come after?

IV. *Keaou yen.*

巧言

一章 悠悠昊天。曰父母且。無罪無辜。亂如此憮。昊天已威。予慎無罪。昊天泰憮。予慎無辜。

1 O vast and distant Heaven,
Who art called our parent,
That without crime or offence,
I should suffer from disorders thus great!
The terrors of great Heaven are excessive,
But indeed I have committed no crime.
[The terrors of] great Heaven are very excessive,
But indeed I have committed no offence.

careful of his words, would fall a prey to evil-minded slanderous people. Ch'ing explains 由 by 用, 'to use,' but he understands 言 of the words of slanderers, whereas I must take it of the king's own words. Ll. 5—8 occur in I. iii. X. 3. The writer here must have been familiar with that ode, and these lines suited both his circumstances and purpose.

The rhymes are—in st. 1, 斯, 提*, cat. 16, t. 1; 罹*, 何, 何, cat. 17: in 2, 道*, 草*, 擣*, 老*, 首, cat. 3, t. 2: in 3, 梓, 止, 母*, 裏, 在, cat. 1, t. 2: in 4, 嘒, 淠, 屆, 寐, cat. 15, t. 3: in 5, 伎, 雌, (prop. cat. 15), 枝, 知, cat. 16, t. 1: in 6, 先*, 墐*, 忍*, 隕, cat. 13: in 7. 醻, 究, cat. 3, t. 2; 掎*, 杝*, 佗, cat. 17: in 8, 泉, 言, 垣, cat. 14; 笱, 後, cat. 4, t. 2.

Ode 4. Narrative and allusive, with perhaps a metaphorical element here and there. Some one, suffering from the king through slander, appeals to Heaven, dwells on the nature and evil of slander, and expresses his detestation of and contempt for the slanderers. The subject of this suits the reign of king Le well enough; but there is nothing in it to enable us positively to refer it, as the Preface does, to that time.

St. 1 悠悠, conveys here the ideas of 'distant and vast.' 且 is the particle, as in I. vii. X. 1, and often; 曰 might also be left untranslated. 憮=大, 'great.' So, both Choo and Maou; who also explain both 已 and 泰 by 甚, 'excessive.' 已威=疾威 in I. 1. 慎=實, 'really.' 威 must be understood in l. 7.

二章 亂之初生。僭始既涵。
亂之又生。君子信讒。
君子如怒。亂庶遄沮。
君子如祉。亂庶遄已。
三章 君子屢盟。亂是用長。
君子信盜。亂是用暴。
盜言孔甘。亂是用餤。
匪其止共。維王之邛。
四章 奕奕寢廟。君子作之。

2 Disorder then comes to the birth,
When the first untruth is received.
Its further increase
Is from our sovereign's believing the slanderers.
If he were to be angry [with them],
The disorder would probably quickly be abated;
If he were to show his joy [in the good],
The disorder would probably quickly cease.

3 Our sovereign makes frequent covenants,
And the disorders are thereby increased.
He believes the scoundrels,
And the disorders thereby grow into oppression.
Their words are very sweet,
And the disorders thereby advance.
They do not discharge their duties,
But only create distress to the king.

4 Very grand is the ancestral temple;—
A true sovereign made it.

St. 2. 僭,—'what is erroneous,' 'what oversteps right.' 僭始, is the first insinuation of slander. 涵=容受, 'to admit,' 'to receive.' 君子 is to be understood of the king. 怒 and 祉 (=喜) are antithetical;—the one being directed against the slanderers, the other towards the good assailed by them. 遄=疾, 'with rapidity.'

St. 3. L. 1 shows the weakness of the king. As suspicions arose between him and princes of States, he would make a covenant with them as if they were his equals. By 盜, 'thieves,' 'robbers,' we are to understand the slanderers; as the king gave credit to them, he was led on to acts of violent oppression. 餤,—'to send in food;' here=進, 'keep entering,' 'advance.' In I. 7, 共=供, 'to discharge one's service.' 止共=共止, the terms being inverted for the sake of the rhymes. 止 is the final particle. 邛,—as in I. 1.

St. 4. 奕奕=大貌 'great-looking.' 'The front part of an ancestral temple is called

秩秩大猷。聖人莫之。他人有心。予忖度之。躍躍毚兔。遇犬獲之。

五章 荏染柔木。君子樹之。往來行言。心焉數之。蛇蛇碩言。出自口矣。巧言如簧。顏之厚矣。

Wisely arranged are the great plans;—
Sages determined them.
What other men have in their minds,
I can measure by reflection.
Swiftly runs the crafty hare,
But it is caught by the hound.

5 Trees of soft wood, easily wrought,
Are planted by wise men.
The words of way-farers that come and go
Can be discriminated by the mind.
Their easy and grand words
[Only] issue from their mouths.
Their artful words, like organ-tongues,
Show how unblushing are their faces.

廟; the back part, the apartments behind, leading off from the large one in front, 寢.' Ying-tah observes that we are to understand by the two terms here the temple as a whole (廟寢一物). 君子 and 聖人 are correlative expressions, and hence 君子 must be understood otherwise than in the two preceding stanzas. 秩秩 = 有序, 'orderly,'—well conducted and arranged. The 'great plans' here are the great principles on which and by which the govt. should be conducted. 莫=定, 'to determine.' The writer seems to adduce these two things as implying wisdom beyond his reach; but it was not so with the schemes of other men. By 他人 he intends the slanderers. On ll. 5,6, see Men. I. Pt. i. VII. 9. 毚 = 狡, 'crafty.' The crafty hare is a metaphor for the objects of the writer's indignation.

St. 5. 荏染 = 柔貌, 'soft-looking.' The trees intended are supposed to be useful,—those which supply good timber and are easily wrought. 君子 still does not refer to the king; but it has a lighter meaning than in the last stanza. 行言=行道之言, 'the words of people walking on the road.' 數=辨, 'to distinguish.' These two things seem to be adduced by the writer by way of appeal to the king.—He could understand them; how then did he allow himself to be led away by the slanderers? Ll. 5—8 speak of two classes of their speeches, whose true character it would not be difficult to determine. 蛇蛇 = 安舒, 'easy,' 'natural-like.' L. 8,—'thickness of the face,' = shamelessness, incapability of blushing.

六章 彼何人斯。居河之麋。無拳無勇。職爲亂階。既微且尰。爾勇伊何。爲猶將多。爾居徒幾何。

6 Who are they?
They [are like men who] dwell on the banks of the river;
And they have neither strength nor courage,
While yet they rear the steps of disorder!
With legs ulcerated and swollen,
What courage can you have?
You form plans great and many,
But your followers about you are few.

V. *Ho jin sze.*

何人斯

一章 彼何人斯。其心孔艱。胡逝我梁。不入我門。

1 What man was that?
His mind is full of dangerous devices.
Why did he approach my dam,
Without entering my gate?

In st. 6 the writer speaks out his mind roundly about the enemies of himself and the common weal, expressing his contempt for them. Choo observes that in l. 1, he must have some particular persons in view, whom he does not deign to mention by name. 斯 is the final particle. 麋 is used for 湄, 'the margin or brink of a stream.' 拳=力, 'strength.' 職=主,—as in I. x. I. 2. People, living in damp, low, marshy places are generally sallow and feeble; and are moreover liable to the unsightly disease in l. 5. 微=骭瘍, 'the leg-bone ulcered;' 尰=腫足, 'swollen legs and feet.' 將=大, 'great.' 居徒=爾所與居之徒, 'the adherents with whom you associate and dwell.' 幾何, 'few and what,'—a contemptuous expression.

The rhymes are—in st. 1, 且, 辜, 憮, 憮, 辜, cat. 5, t. 1; 威, 罪, cat. 15, t. 1: in 2, 涵, 讒, cat. 8, t. 1; 怒, 沮, cat. 5, t. 2; 祉, 已, cat. 1, t. 2: in 3, 盟*, 長, cat. 10; 盜, 暴, cat. 2; 甘, 餤, cat. 8; 共, 邛, cat. 9: in 4, 作*, 莫, 度, 獲*, cat. 5, t. 3: in 5, 樹*, 數*, 口, 厚, cat. 4: in 6, 麋, 階, 伊, 幾, cat. 15, t. 1 (so Twan. Koo-she, 斯, 麋, 階; 勇, 尰; 何, 多, 何).

Ode 5. Narrative. Some noble suffering from slander, and suspecting that the slanderer was an old friend, intimates the grounds of his suspicion, and laments his case, while he would welcome the restoration of their former relations. The Preface assigns this piece to a duke of Soo, who had been slandered by a duke of Paou. There can be no doubt there was a State of Soo within the royal domain, corresponding to the pres. dis. of Wun (温), dep. Hwae-k'ing, Ho-nan, the lords of which, viscounts, were often in the highest positions at court, with the title of *kung*; and there was probably a state of Paou. We have no records, however, of any kind to illustrate or confirm the statement of the Preface.

St. 1. L. 1 is hardly a question, but = 'That man, so and so.' The writer does not care to

伊誰云從。維暴之云。

二章 二人從行。誰爲此禍。胡逝我梁。不入唁我。始者不如今。云不我可。

三章 彼何人斯。胡逝我陳。我聞其聲。不見其身。不愧于人。不畏于天。

Of whom is he a follower?
I venture to say,—of Paou.

2 Those two follow each other in their goings;—
Which of them wrought me this calamity?
Why came he to my dam,
Without entering to condole with me?
Our former relations were different from the present,
When he will have nothing to do with me.

3 What man was it?
Why came he to the path inside my gate?
I heard his voice,
But did not see his person.
He is not ashamed before men;
He does not stand in awe of Heaven.

show that he knew his surname and name. 斯 is the final particle. 艱=險, 'dangerous.' Ll. 3, 4 give the reason for suspecting the man, who had occasion to come near the writer, but shunned his immediate presence. 云, in l. 5,=是, as in iv. VIII. 4. There is more difficulty with the 之云 in l. 6. Wang Yin-che approves the view of Maou, who says, that 云=言, and gives for the two lines,—他誰是從,維暴公之言也, but 之言 are to me as perplexing as 之云. I must take 之云 as equivalent to 云爾, an acknowledged ending of a sentence, which we can hardly translate, but which takes something from the positive character of what is said.

St. 2 The 'two men' are the above follower of Paou, and Paou himself. The latter was the real offender, but the writer shrinks from directly saying so. 云 in l. 6 is best taken as the initial particle, and left untranslated. 不我可=不以我爲可, 'does not consider me tolerable,'—a person to have anything to do with.

St. 3. 陳 was the name of the path leading from the gate to the foot of the hall or reception-room. The person here comes nearer to the writer than in st. 1, and yet still avoids him, awakening a correspondingly greater indignation.

四章 彼何人斯。其爲飄風。胡不自北。胡不自南。胡逝我梁。祇攪我心。

五章 爾之安行。亦不遑舍。爾之亟行。遑脂爾車。壹者之來。云何其盱。

六章 爾還而入。我心易也。還而不入。否難知也。壹者之來。俾我祇也。

4 What man was it?
He is like a violent wind.
Why came he not from the north?
Or why not from the south?
Why did he approach my dam,
Doing nothing but perturb my mind?

5 You go along slowly,
And yet you have not leisure to stop!
You go along rapidly,
And yet you have leisure to grease your wheels!
If you would come to me but once!—
Why am I kept in a state of expectation?

6 If on your return you entered my house,
My heart would be relieved.
When on your return you do not enter it,
It is hard to understand your denial.
If you would come to me but once,
It would set me at rest.

St. 4. 飄風,—as in I. xiii. IV. 2. Ll. 3, 4 express the uncertainty of the person's movements, characteristic of a slanderer.' 祇 (*che*) =但, 'only.'

St. 5. The writer here exposes the falsehood of the excuses made by his slanderer for not coming to see him. 盱 means 'to stare;'—used here to denote the fixed look of longing expectation.

St. 6. His enemy had alleged in the former st. that he was unable to call on the writer, being despatched on some public business;—might he not call on him when he returned? 易='to be easy;' it is explained by 說, 'to be glad.' 祇 (*ch'e*)=安, 'to be at rest.' 否, 'not,' *i. e.*, if you say you did not do it.

七章 伯氏吹壎。仲氏吹篪。及爾如貫。諒不我知。出此三物。以詛爾斯。

八章 爲鬼爲蜮。則不可得。有靦面目。視人罔極。作此好歌。以極反側。

7 The elder of us blew the porcelain whistle,
And the younger blew the bamboo flute;
I was as if strung on the same string with you.
If indeed you do not understand me,
Here are the three creatures [for sacrifice],
And I will take an oath to you.

8 If you were an imp or a water-bow,
You could not be got at.
But when one with face and eyes stands opposite to another,
The man can be seen through and through.
I have made this good song,
To probe to the utmost your veerings and turnings.

VI. *Hëang pih.*

巷伯

一章 萋兮斐兮。成是貝錦。彼譖人者。亦已大甚。

1 A few elegant lines
May be made out to be shell-embroidery.
Those slanderers
Have gone to great excess.

St. 7. 伯氏 and 仲氏='the elder and the younger.' The writer intends by them the person who was now his enemy and himself; and the two lines show how close was their former friendship. See Morrison's dict. on the character 壎, where he gives a description of the instrument, and three figures of it. 及爾=我及爾, 'I and you.' 如貫,—'as if strung together,' 'as if a string *went through* us both.' 諒=誠 'if indeed.' 詛,—'to curse,'=to ratify by an oath. This enables us to determine the meaning of 三物, as 'a dog, a pig, and a fowl,' whose blood was used sometimes in making covenants. See the Tso-chuen, under the eleventh year of duke Yin.

St. 8. The *yih* is a creature altogether fabulous, or of which fabulous stories are told. It is said to lie concealed in the sand at the bottom of a stream, and when the shadow of any one on the bank appears in the water, to spurt sand at it, after which the person is sure to die. It has many names,—'the short fox,' 'the shadow-shooter,' 'the water-bow (水弩).' Williams translates l. 1 by 'plotting,' 'traitorous;' but that is not the meaning of it, though the terms are contemptuous. 有靦 is ex-

二章 哆兮侈兮。成是南箕。彼譖人者。誰適與謀。

三章 緝緝翩翩。謀欲譖人。慎爾言也。謂爾不信。

四章 捷捷幡幡。謀欲譖言。

2 A few diverging points
May be made out to be the southern Sieve.
Those slanderers!
Who devised their schemes for them?

3 With babbling mouths you go about,
Scheming and wishing to slander others.
[But] be careful of your words;—
[People] will [yet] say that you are untruthful.

4 Clever you are, and ever changing,
In your schemes and wishes to slander.

plained as 面見人之貌, 'the app. of seeing a person face to face.' In the meaning which I have given to 罔極, 'without limit,' I am borne out by Këang Ping-chang. In l. 6, 極=究極, 'to investigate thoroughly.' 反側=反覆不正直, 'upsetting and deflected.'

The rhymes are—in st. 1, 艱*, 門, 云, cat. 12: in 2, 禍, 我, 可, cat. 17: in 3, 陳, 身, 人, 天, cat. 12, t. 1: in 4, 風*, 南*, 心, cat. 7, t. 1: in 5, 舍*, 車*, 盱, cat. 5, t. 1: in 6, 易, 知, 祇, cat. 16, t. 1: in 7, 篪, 知, 斯, cat. 16, t. 1: in 8, 蜮, 得, 極, 側, cat. 1, t. 3.

Ode 6. Metaphorical, narrative, and allusive. A EUNUCH, SUFFERING FROM SLANDER, COMPLAINS OF HIS FATE, AND WARNS AND DENOUNCES HIS ENEMIES. The title of this ode,—*Heang-pih*,—is not taken from any of the stanzas, but is nearly equivalent to the 寺人, or eunuch, of st. 7. 巷 was the name of a passage in the interior of the palace, of which the writer had the superintendance,—as is denoted by the 伯. He was perhaps the chief of the eunuchs. It is assumed, and we may admit it, though it is nowhere stated in the piece, that his own mutilation was in consequence of the slanders from which he had suffered.

St. 1. Maou defines 萋斐 by 文章相錯, 'elegant figures crossing one another;' and Choo, by 小文之貌, 'the app. of small strokes or elegant lines.' 貝錦,—'shell embroidery,' *i. e.*, a piece of silk embroidered till it looks like a beautiful shell;—comp. 織貝 in the Shoo, III. i. Pt i. 44. By the combination of a few lines a striking effect may be produced, and so had it been when some trivial faults of the writer had been magnified and woven, as it were, by his slanderers, into great crimes. 人 in l. 3 is in the objective, governed by 譖. 大=泰, 'too.'

St. 2. 哆 is explained in the Shwoh-wăn by 張口, 'to open wide the mouth;' 侈=大, 'great.' Choo explains the two characters together by 微張之貌 'the app. of what is small and widely extended.' 箕, 'the sieve,' is the name of one of the 28 constellations of the zodiac, part of the sign *sagittarius*. It is assigned properly to the eastern region of the heavens, but is here spoken of, perhaps from the writer's observation at the time, as in the north. It consists of four stars, two which are called 'the Heels,' close together, and two, more widely apart, which are called 'the Mouth.' The illustration appears to have a similar meaning to that used in the previous stanza. 適=主,—'who presided over the scheming with them?'

St. 3. Various definitions have been proposed of 緝緝, but we may accept that of Maou and Choo,—口舌聲, 'the noise of the tongue going.' 翩翩=' the app. of coming and going.' Ll. 3, 4 contain words of warning to the slanderers; which are continued in st. 4. 捷捷 describes them as 'as clever (儇利

豈不爾受。既其女遷。

五章

驕人好好。勞人草草。
蒼天蒼天。視彼驕人。
矜此勞人。

六章

彼譖人者。誰適與謀。
取彼譖人。投畀豺虎。
豺虎不食。投畀有北。
有北不受。投畀有昊。

They receive it [now] indeed,
But by and by it will turn to your own hurt.

5 The proud are delighted,
And the troubled are in sorrow.
O azure Heaven! O azure Heaven!
Look on those proud men,
Pity those troubled.

6 Those slanderers!
Who devised their schemes for them?
I would take those slanderers,
And throw them to wolves and tigers.
If these refused to devour them,
I would cast them into the north.
If the north refused to receive them,
I would throw them into the hands of great [Heaven].

貌),' and 幡幡, as 'changeable (反覆貌).' The king is intended chiefly in l. 2. I translate l. 4 in the future tense, as do nearly all the critics;—*e.g.*, Yen Ts'an; 女能譖人,人亦能譖女,其禍將遷及女矣. The writer, however, projects himself forward into the future, and sees his anticipation actually realized (既). '女=汝.'

St. 5. 好好 is explained by 樂, 'to be joyful,' and 草草 by 憂, 'to be sorrowful.' The writer here appeals to Heaven.

St. 6. Ll. 1, 2 are repeated from st. 2. Some would elide them from this stanza. Ll. 3—8 contain the strongest expressions of the writer's indignation. 有北=北方, 'the region of the north,' where there are the rigors of winter and the barrenness of the desert. 有 occurs here, according to a usage, which I do not know how to explain. Wang Yin-che says that 有 is often used as a helping word. 'When one character is wanting to complete the rhythm of a sentence, 有 is employed for that purpose.' This use of 有 is pointed out in the index of characters and phrases to the Shoo. 有昊=昊天, 'Great Heaven;' but the phrase shows that the writer did not rest in the thought of the material heavens. See the article in the index to the Shoo, just alluded to.

七章 楊園之道。猗于畝丘。寺人孟子。作爲此詩。凡百君子。敬而聽之。

7 The way through the willow garden
Lies near the acred height.
I, the eunuch Măng-tsze,
Have made this poem.
All ye officers,
Reverently hearken to it.

VII. *Kuh fung.*

谷風

一章 習習谷風。維風及雨。將恐將懼。維予與女。將安將樂。女轉棄予。

1 Gently blows the east wind;—
The wind followed by the rain.
In the time of fear and dread,
It was all I and you.
In your time of rest and pleasure,
You have turned and cast me off.

St. 7. It is difficult to tell what the writer intends in ll. 1, 2, and various views are taken of his meaning. The willow garden lies low (下地), and the cultivated acres lie above it (高地); yet they adjoin one another. 猗 is explained by 加, 'to add to,' here='to adjoin.' It may be that the writer alludes in l. 1 to himself, and in l. 2 to other officers of higher rank than he had been in. As calamity from the slanderers had befallen him, so might it go on to overtake then;—and therefore, for their warning had he made this ode. 孟子, was his designation—'the elder one'—among the eunuchs.

The rhymes are—in st. 1, 錦, 甚, cat. 7, t. 1: in 2, 箕, 謀*, cat. 1, t. 1: in 3, 翩*, 人, 信, cat. 12, t. 1: in 4, 幡, 言, 遷, cat. 14: in 5, 好*, 草*, cat. 3, t. 2; 天, 人, 人, cat. 12, t. 1: in 6, 者*, 謀, (prop. cat. 1), 虎, cat. 5, t. 2; 食, 北, cat. 1, t. 3; 受, 昊*, cat. 3, t. 2: in 7, 丘*, 詩, 之, cat. 1, t. 1; 子, 子, *ib.*, t. 2.

Ode 7. Allusive. Some one complains of the alienation from him of an old friend, produced by the change for the better in the circumstances of the latter.

St. 1. Ll. 1, 2,—see on I. iii. X. 1. There is certainly a difficulty in ascertaining the relation of these lines to those that follow, and more especially in stanzas 2, 3. On the ode referred to, I have adduced Yen Ts'an's explanation of 習習, and he rejoices in the confirmation of it, which stt. 2 and 3 here supply him with. I still adhere, however, to the more common view. Here ll. 1, 2 are supposed to set forth how friends depend on each other. In ll. 3, 5, 將,—as in I. vii. IX. 1, 2. It is explained by 且; and in I. x. II. 3, we had an instance of the repetition of 且, at the commencement of two lines. We can hardly translate 將 here. L. 4. It was 'I and you;' *i.e.*, we were all to each other.

二章 習習谷風。維風及頹。將恐將懼。寘予于懷。將安將樂。棄予如遺。

三章 習習谷風。維山崔嵬。無草不死。無木不萎。忘我大德。思我小怨。

2 Gently blows the east wind;—
And the wind is followed by the tornado.
In the time of fear and dread,
You placed me in your breast.
In your time of rest and pleasure,
You have cast me off like an abandoned thing.

3 Gently blows the east wind;—
And on the rock-covered tops of the hills,
There is no grass which is not dying,
No tree which is not withering.
You forget my great virtues,
And think of my small faults.

VIII. *Luh ngo.*

蓼莪

一章 蓼蓼者莪。匪莪伊蒿。哀哀父母。生我劬勞。

1 Long and large grows the *ngo*;—
It is not the *ngo* but the *haou*.
Alas! alas! my parents,
With what toil ye gave me birth!

St. 2. 頹 is defined in the Urh-ya as 'a scorching whirlwind.' The bland east wind, succeeded by this, may allude to the consequences of the ruptured friendship. Neither Maou nor Choo sanction this view; but it seems to me the most natural in the case. 遺 = 忘去之物, 'a forgotten or abandoned thing.'

St. 3. 崔嵬,—as in I.i.III.2. We must suppose that the effects of the tornado following the east wind are described. 萎 = 衰落, 'to decay and fall,' = to wither. 怨, as opposed to 德, must be translated by 'faults.'

The rhymes are—in st. 1, 雨, 女, 予, cat. 5, t. 2: in 2, 頹, 懷, 遺, cat. 15, t. 1: in 3, 嵬, 萎, 怨 (prop. cat. 14), *ib.*

Ode 8. Metaphorical, narrative, and allusive. A SON DEPLORES HIS HARD FATE IN BEING PREVENTED FROM RENDERING THE LAST SERVICES TO HIS PARENTS, AND ENLARGES ON THE PARENTAL CLAIM. It is a pretty clear conclusion from the piece that the parents of the writer were dead; that he had been kept away from them by the exigencies of the public service is assumed by most of the critics, and the thing is in itself probable enough, but it is nowhere distinctly intimated. It is by the supposition, how-

二章 蓼蓼者莪。匪莪伊蔚。哀哀父母。生我勞瘁。

三章 缾之罄矣。維罍之恥。鮮民之生。不如死之久矣。無父何怙。無母何恃。出則銜恤。入則靡至。

2 Long and large grows the *ngo*;—
It is not the *ngo*, but the *wei*.
Alas! alas! my parents,
With what toil and suffering ye gave me birth!

3 When the pitcher is exhausted,
It is the shame of the jar.
Than to live an orphan,
It would be better to have been long dead.
Fatherless, who is there to rely on?
Motherless, who is there to depend on?
When I go abroad, I carry my grief with me;
When I come home, I have no one to go to.

ever, that a political character is attributed to the ode, as having been directed against the govt. of king Yëw.

Stt 1,2. 莪,—as in iii.II. 蒿,—as in i.I. 2. We have not met with 蔚 before, but it also is the name of a species of southernwood. I have kept the Chinese names, because the meaning turns on the difference between the plants, and a translator would therefore have to give the exact name of each, which I am unable to do. The *ngo*, it is said, is much superior to the other two plants; and Choo on this founds his interpretation of the stanzas as metaphorical. The writer, according to him, feels that by the discharge of his duty to his parents to the last, he should have proved himself like a *ngo*, whereas, having failed in that duty, he was only like a *haou* or a *wei*. Many critics, however, find the allusive element in the stanzas, and not the metaphorical. The *ngo*, they say, looks quite different from the *haou* and *wei*; but the writer was unable to distinguish them. His blindness was the effect of his grief; and he states the fact to introduce the sorrow which had caused it. I do not attempt to hold the balance between the two views. 劬勞,—as in I.iii.VII.1. 瘁,—as in i.VIII.2.

St. 3. 缾 is 'a pitcher,' and 罍 'a vase or jar' from which the pitcher is supplied. The two are dependent on each other, and so are used as metaphorical of the relation between a son and his parents. Opposite sides are taken in interpreting the difft. parts of the comparison. Some will have the son to be intended by the pitcher, others the parents; and so, with the jar. 鮮 = 寡, 'solitary.' The connection determines the meaning of 鮮民 to be 'an orphan.' In the dictionary 怙 is defined by 恃. We cannot make a distinction between the terms. 出入,—as in Ana.I.vi. 恤 = 憂, 'sorrow.' L.8 certainly implies that the parents were dead.

四章

父兮生我。母兮鞠我。
拊我畜我。長我育我。
顧我復我。出入腹我。
欲報之德。昊天罔極。

五章

南山烈烈。飄風發發。
民莫不穀。我獨何害。

六章

南山律律。飄風弗弗。
民莫不穀。我獨不卒。

4 O my father, who begat me!
O my mother, who nourished me!
Ye indulged me, ye fed me,
Ye held me up, ye supported me,
Ye looked after me, ye never left me,
Out and in ye bore me in your arms.
If I would return your kindness,
It is like great Heaven, illimitable,

5 Cold and bleak is the Southern hill;
The rushing wind is very fierce.
People all are happy;—
Why am I alone thus miserable?

6 The Southern hill is very steep;
The rushing wind is blustering.
People all are happy;—
I alone have been unable to finish [my duty].

St. 4. The last line of this st. is in the mouth of every Chinese, when speaking of what is due to parents. In l.5, 復 is explained by 反覆, and by 不能暫舍, which latter I have adopted. 腹=懷抱, 'to hold in the embrace.' 之, in l.7,=其, 'their.' L.4 in prec. st., is one of the examples, adduced by Wang Yin-che to illustrate the expletive use of 之.

St. 5, 6. 南山,—as in iv.V 1, *et al.* 烈烈 (= 'high and large') and 律律 are taken by Choo as synonymous; and also 發發 and 弗弗. Yen Ts'an explains 烈烈 as = 栗烈 in I.xv. I. 1,—'cold is the southern hill.' This suits the passage better. The bleak and rugged prospect suggests to the writer the misery of his own condition. 害 is passive = 遭此害, 'suffer this misery.' 卒, 'to finish,' meaning to discharge his duty to his parents to the last.

The rhymes are—in st. 1, 蒿, 勞, cat. 2: in 2, 蔚, 瘁, cat. 15, t. 3: in 3, 恥, 久*, 恃, cat. 1, t. 2; 恤*, 至*, cat. 12, t. 3: in 4, 鞠, 畜, 育, 復, 腹, cat. 3, t. 3; 德, 極, cat. 1, t 3: in 5, 烈, 發, 害, cat. 15, t. 3: in 6, 律, 弗, 卒, *ib.*

IX. *Ta tung.*

大東

一章 有饛簋飧。有捄棘匕。周道如砥。其直如矢。君子所履。小人所視。睠言顧之。潸焉出涕。

二章 小東大東。杼柚其空。糾糾

1 Well loaded with millet were the dishes,
And long and curved were the spoons of thorn-wood.
The way to Chow was like a whetstone,
And straight as an arrow.
[So] the officers trod it,
And the common people looked on it.
When I look back and think of it,
My tears run down in streams.

2 In the States of the east, large and small,
The looms are empty.
Thin shoes of dolichos fibre

Ode 9. Allusive and narrative. An officer, of one of the States of the East, deplores the exactions made from them by the government, complains of the favour shown to the West, contrasts the misery of the present with the happiness of the past, and appeals to the stars of heaven idly beholding their condition. According, to the Preface, the writer was 'a great officer of T'an,' one of the smaller States of the east. We know from the Ch'un Ts'ëw that T'an was extinguished by Ts'e in the time of duke Chwang of Loo, so that an officer of it might have written this piece in the reign of king Yëw, 'to show the disorder of the times.' This is all that can be said on the statement in the Preface.

St. 1. 簋,—see on I. xi. X. 2. As the *kwei* were used to contain the boiled millet, at feasts and sacrifices, 飧, generally used for 'an evening meal,' is taken to signify that article. 有饛 describes the appearance of the dishes and their contents. The 匕 or 'spoons' were used to take the meat from the tripods in which it had been boiled, and 有捄 describes their appearance as 'long,' acc. to Maou, or 'crooked,' according to Choo. It seems to me that this st. should be taken as narrative; but the critics all make it allusive, the abundance and happiness of the past rising up in contrast to the penury and misery of the present. 周道,—'the way to Chow;' not, as Yen Ts'an and others, 'the way of Chow' in its govt. In l. 6, 小人 must mean 'the common people,' in opp. to 君子 of l. 5. We must understand 視 of their looking at the road with satisfaction. 睠,—'to look back or round.' 言 is here difft. from the initial particle, which we cannot translate, and = 焉 in the next line. Both of them have the force of 然, making adverbs of the verbs that precede them. Seun-tsze, indeed, quotes the line with 焉, and we find it, in one of the books of the after Han, with 然. 潸 is 'the app. of tears falling.'

St. 2. 'The little east and the great east,'—as in the translation. 杼 is the shuttle containing the thread of the woof; 柚, the cylinder with the threads of the warp. 其空 is a good instance of the descriptive use of 其.

葛屨。可以履霜。佻佻
公子。行彼周行。既往
既來。使我心疚。
三章 有洌氿泉。無浸穫薪。
契契寤歎。哀我憚人。
薪是穫薪。尚可載也。
哀我憚人。亦可息也。
四章 東人之子。職勞不來。
西人之子。粲粲衣服。

Are made to serve to walk on the hoar-frost.
Slight and elegant gentlemen
Walk along that road to Chow.
Their going and coming
Makes my heart ache.

3 Ye cold waters, issuing variously from the spring,
Do not soak the firewood I have cut.
Sorrowful I awake and sigh;—
Alas for us toiled people!
The firewood has been cut;—
Would that it were conveyed home!
Alas for us the toiled people!
Would that we could have rest!

4 The sons of the east
Are only summoned [to service], without encouragement;
While the sons of the west
Shine in splendid dresses.

Ll. 2, 3,—see I. ix. I. 1. 公子 would be the sons of the chiefs of the States, employed on missions to the capital. *T'ëaou-t'ëaou* is descriptive of them, as 'slight-looking,' and unaccustomed to toil; and yet in l. 6 they are represented as making the journey on foot. L. 7. 'They have gone, they have come;' but we can hardly translate 既 here. Ch'ing defines it by 盡, and then gives it the meaning of 空, 'empty.'—'empty they go and empty they come.' This does not seem admissible.

St. 3. 洌,—as in I. xiv. IV. 1. 氿泉 is a spring whose waters come out at the side, in various narrow channels. 穫薪＝已穫之薪 'firewood that has been reaped,' *i. e.*, cut down and bundled together. Such firewood soaked would be rendered useless; but the people of the east were suffering from one exaction after another. 契契＝憂苦, 'in sorrow and bitterness.' 憚 (read *to*) 人＝勞人,—as in the transl. 尚＝庶幾, expressing a wish After the toil of preparing the firewood, it would be a relief to have it conveyed home for them; so the people would be glad to have some rest from their toils.

St. 4. 'The sons of the men of the east' are the officers of the States of the east; and 'the sons of the men of the west' are the officers

舟人之子。熊羆是裘。私人之子。百僚是試。

五章 或以其酒。不以其漿。鞙鞙佩璲。不以其長。維天有漢。監亦有光。跂彼織女。終日七襄。

The sons of boatmen
Have furs of the bear and grisly bear.
The sons of the poorest families
Form the officers in public employment.

5 If we present them with spirits,
They do not look on them as liquor.
If we give them long girdle-pendants with their stones,
They do not think them long enough.
There is the milky way in heaven,
Which looks down on us in light;
And the three stars together are the Weaving Sisters,
Passing in a day through seven stages [of the sky].

about the capital. 職,—as in iv. IX. 7; 來 (now read in 3d tone)=慰撫, 'to soothe and encourage;' taken, here, passively. 私人,—'private men,' people in menial employments. 試=用, 'to be employed.'

St. 5. Ll. 1—4 present unusual difficulties. Maou took them as illustrating the want of principle in the king's government, and would understand 或 at the commencement of each line. L. 8 of st. 4 has spoken of the officers of the capital, and Maou supposes it is said here they were employed. 'some on the ground of their being drunkards, and some not because they were drunkards; some for the splendid gems of their girdle-pendants, and some not because of their abilities.' This is plainly inadmissible. Choo, and even Yen Ts'an, consider the lines as illustrating the perverseness of the king's officers, whom those of the east could in no way conciliate. We must understand 饋之 after 或 in l. 1, and 與之以 at the beginning of l. 3. Then 以 in ll. 2, 4,=以爲. I have followed this view in the translation, though we have, after all, to leave the 其 unexplained. 鞙鞙=長貌, 'long-looking.' 璲=瑞玉, nearly as in the Shoo, II. i. 7. From l. 5 to the end of the piece we have an interesting instance of Sabian views. The writer, despairing of help from men, appeals to Heaven; but the Power to help him there he distributes among many heavenly bodies, supposing there must be spiritual Beings in them, taking account of human affairs. And even this appeal proves in vain. 漢 is 'the milky way,' called also 天河;—see on Pt. III. iii. IV. 織女, 'weaving ladies,' is the name of three stars in Lyra, in the form of a triangle. 跂 denotes that triangular shape,=隅貌. We cannot get this meaning from 跂, as it is defined in the dict.; but the Shwoh-wăn quotes the line with 支 and 匕 by the side, which is thus defined in the Yuh-p'een (玉篇). Choo says he does not understand 七襄, but he quotes the view of Ch'ing, which I have given. The stars seem to go round the circumference of the heavens, divided into 12 spaces, in a day and night. They would accomplish 6 of those in a day, but as their motion is rather in advance of that of the sun, they have entered into the 7th space by the time he is up with them again.

六章 雖則七襄。不成報章。睆彼牽牛。不以服箱。東有啓明。西有長庚。有捄天畢。載施之行。

七章 維南有箕。不可以簸揚。維北有斗。不可以挹酒漿。維南有箕。載翕其舌。維北有斗。西柄之揭。

6 Although they go through their seven stages,
They complete no bright work for us.
Brilliant shine the Draught Oxen,
But they do not serve to draw our carts.
In the east there is Lucifer;
In the west there is Hesperus;
Long and curved is the Rabbit Net of the sky;—
But they only occupy their places.

7 In the south is the Sieve,
But it is of no use to sift.
In the north is the Ladle,
But it lades out no liquor.
In the south is the Sieve
Idly showing its mouth.
In the north is the Ladle,
Raising its handle in the west.

襄 is thus taken=駕=更其肆, as in I. iv. II. 2.

St. 6. 報章,—'bright piece of recompense.' The sisters, with all their weaving, working on the woof, with no warp, made nothing out for the good of the afflicted east. The 'Draught-oxen' is the name of some stars in the neck of Aquila. 睆 describes their bright appearance. 箱=車箱; 'the box or body of a carriage;'—used for the carriage itself. 服箱=' to draw the carriage.' Lëw E (劉彝) says, 'The Metal star (Venus) is in the east in the morning, thus opening the brightness of the day (啟明); and it is in the west in the evening, thus prolonging (庚=續) the length of the day (長庚).' The writer, of the ode, however, evidently took Lucifer and Hesperus to be two stars. 畢 is the Hyades, supposed to resemble a rabbit net. L. 8 belongs to the three stars last mentioned, 'placed in their positions (行=行列),' but exercising no beneficent influence on mundane affairs.

St. 7. 箕,—see VI. 2. But the Sieve did nothing to vindicate its name. 斗 here is a constellation in Sagittarius, supposed to resemble a Ladle for taking spirits from a jar; it was as ineffectual for any purpose, as the Sieve. The Sieve's two diverging stars, turned to the east, looked as if it would devour it, and the handle of the Ladle in the west looked as if it would take up the contents of the east.

The rhymes are—in st. 1, 匕, 砥*, 矢, 履, 視, 涕, cat. 15, t. 2: in 2, 東, 空, cat.

X. *Sze yueh.*

四月

一章
四月維夏。六月徂暑。
先祖匪人。胡寧忍予。

二章
秋日淒淒。百卉具腓。
亂離瘼矣。爰其適歸。

三章
冬日烈烈。飄風發發。
民莫不穀。我獨何害。

1 In the fourth month comes summer,
And in the sixth month the heat begins to decrease.
Were not my forefathers men?
How can they endure that I should be [thus]?

2 The autumn days become cold,
And the plants all decay.
Amid such distress of disorder and dispersion,
Whither can I betake myself?

3 The winter days are very fierce,
And the storm blows in rapid gusts.
People all are happy;
Why do I alone suffer this misery?

9; 霜, 行*, cat. 10; 來, 疚*, cat. 1, t. 1: in 3, 泉, 歎, cat. 14; 薪, 人, cat. 12, t. 1; 載, 息, cat. 1, t. 3: in 4, 子, 子, 子, 子 cat. 1, t. 2; 來, 服*, *ib.*, t. 3; 裘*, 試, *ib.*, t. 1: in 5, 漿, 長, 光, 襄, cat. 10: in 6, 襄, 章, 箱, 明*, 庚*, 行*, *ib.*: in 8, 揚, 漿, *ib.*; 舌 揭, cat. 15, t. 3.

Ode 10. Allusive and narrative. An officer bitterly deplores the oppression and misery of the times. Këang Ping-chang thinks the piece was made in the last year of king Yëw, such is the hopelessness which it expresses; but there is nothing in the language to enable us to say anything with certainty as to its date.

St. 1. The months here are evidently those of the Hëa calendar. 徂暑=暑徂, 'the heat goes,' *i.e.*, begins to go. Ll. 1 and 2 thus seem to say that, in the sphere of nature, suffering did not always continue, whereas, in the writer's experience, there was no end to his suffering. The critics, however, bring out the allusive element in various ways. In ll. 3 4 the writer appeals to his forefathers, as if they could help him in his extremity. He was their descendant; they might still be able to sympathize with him. I agree with Wang Yin-che in taking 寧 in l. 4 as=乃. Some make it=曾.

St. 2. 淒淒,—as in I. vii. XVI. 1. 具=俱, as often. 腓=病, 'to be sick,' 'to decay.' There is reason to believe that Maou's text originally had 痱, which is evidently to be preferred. 離, both by Maou and Choo, is defined by 憂, 'sorrow;' but there is no necessity for giving that new meaning to the term, as the common one of 散, 'separation,' 'dispersion,' suits the passage at least equally well;—so, Yeu Ts'an. *Moh*=病, 'to be distressed.' 爰 must here=於何, 'where.' The 'Family Sayings' quote the line with 奚. 適=至, 'to go to.'

St. 3. Sec VIII. 5.

四章 山有嘉卉。侯栗侯梅。
廢爲殘賊。莫知其尤。

五章 相彼泉水。載清載濁。
我日構禍。曷云能穀。

六章 滔滔江漢。南國之紀。
盡瘁以仕。寧莫我有。

七章 匪鶉匪鳶。翰飛戾天。
匪鱣匪鮪。潛逃于淵。

4 On the mountain are fine trees,—
Chestnut trees and plum trees.
Of their degenerating into ravening thieves,
I know not the evil cause.

5 Look at the waters of that spring,
Sometimes clear, sometimes muddy.
I am every day coming into contact with misfortune;
How can I be happy?

6 Grandly flow the Këang and the Han,
Regulators of the southern States.
Worn out as I am with service,
He yet takes no notice of me.

7 I am not an eagle nor a hawk,
Which flies aloft to heaven.
I am not a sturgeon, large or small,
Which can dive and hide in the deep.

St. 4. 卉 is here evidently used for 'trees.' 侯 is the particle, = 維. Ll. 3, 4, speak of the ministers of the king's government. Very different were their high places, with them occupying them, from the hills with their fine trees. 廢 = 變, 'to be changed,' 'to be degenerated.' 尤 = 過, 'fault.'

St. 5. The only difficulty here is with 構. Maou defines it by 成, 'to complete,' to work out;' and Ch'ing by 合集, 'to collect' 'to bring together;' but then they expand 我 into 我諸侯, 'our princes of States.' Choo accepts the explanation of the term by 合, but by and by for 構禍 he gives 遭害, 'to meet with injury.' It would be well to say here, simply, that 構=遭, 'to meet with.' 云 is here a particle (語中助詞).

St. 6 滔滔,—as in I. viii. X. 4. 紀—'to sort silk threads,' and hence, 'to regulate.' The Këang and Han defined the boundaries of the States, drained their territories, served as lines of defence, and were otherwise of service to them, which they all acknowledged. The writer's services to the kingdom, however, were taken no notice of. 有 = 識有, 'to remember that such a person was in existence.' We must understand that in the 4th l. the writer has the king in view. 寧,—as in st. 1.

八章 山有蕨薇。隰有杞桋。君子作歌。維以告哀。

8 On the hills are the turtle-foot and thorn ferns;
In the marshes are the medlar and the *e*.
I, an officer, have made this song,
To make known my plaint.

St. 7 is narrative, and sets forth very strikingly the hardship of the writer's lot, unable in any way to escape from his own and the general misery. 鶉 is read *tun*, and explained by 鵰, 'an eagle.' The character is ordinarily read *shun*, meaning a quail, which, evidently, cannot be intended here. The reading 鷻 is found, which, we may presume, is more correct. 鳶 is some kind of hawk. A paper *kite* is called in Chinese 風鳶. L. 2,—as in II. 1. L. 3,—see I. v. III. 4.

St. 蕨 and 薇,—see I. iii. II. 2, 3. The 桋 is described as 'the red 梀, a tree with small leaves, bifid, and sharp, the bark coarse and irregularly broken, furnishing a hard wood, used by wheel-wrights.' The author of the Japanese plates says he does not know the tree. Yen Ts'an would read 荑, probably the *arum aquaticum*. The *keueh* and *wei* were eatable, he says, and so must the *ke* and the *t'e* be, the writer meaning to say that he would retire to the hills and marshes, and support his life by whatever eatable he could find. The two lines however, seem rather to refer to the writer's condition,—out of place and out of heart.

The rhymes are in st. 1, 夏*, 暑, 予, cat. 5, t. 2: in 2, 淒, 腓, 歸, cat. 15, t. 1: in 3, 烈, 發, 害, *ib.*, t. 3: in 4, 梅*, 尤*, cat. 1, t. 1: in 5, 濁, 穀, cat. 3, t. 3: in 6, 紀, 仕, 有*, cat. 1, t. 2: in 6, 天, 淵, cat. 12, t. 1: in 8, 薇, 桋, 哀, cat. 15, t. 1.

BOOK VI. THE DECADE OF PIH SHAN.

I. *Pih shan.*

北山之什二之六

北山

一章 陟彼北山。言采其杞。偕偕士子。朝夕從事。王事靡盬。憂我父母。

二章 溥天之下。莫非王土。率土之濱。莫非王

1 I ascend that northern hill,
And gather the medlars.
An officer, strong and vigorous,
Morning and evening I am engaged in service.
The king's business is not to be slackly performed;
And my parents are left in sorrow.

2 Under the wide heaven,
All is the king's land.
Within the sea-boundaries of the land,
All are the king's servants.

TITLE OF THE BOOK.—北山之什二之六, 'The Decade of Pih-shan; Book VI. of Part. II.'

Ode 1. Narrative. AN OFFICER COMPLAINS OF THE ARDUOUS AND CONTINUAL DUTIES UNEQUALLY IMPOSED UPON HIM, AND KEEPING HIM AWAY FROM HIS DUTY TO HIS PARENTS, WHILE OTHERS WERE LEFT TO ENJOY THEIR EASE. See the remarks of Mencius on this ode, V. Pt. i., IV. 2.

St. 1. 言 is the initial particle. It is impossible to say whether 杞 is here the willow, or the medlar tree. The analogy of many other odes, where ascending a hill is spoken of, make us suppose that the object of the writer was to look mournfully in the direction of his home. The writer refers to himslf in 士子, 'an officer and a gentleman.' Both Maou and Choo define 偕偕 by 彊壯貌,—as in the translation. 從事,—as with us, 'to pursue business.' L. 5,—as in I.x.VIII., *et al.* 憂 is here used actively.

St. 2. 溥=大, 'great,' 'wide,' 率=循, 'along.' L. 3=四海之內, 'all within the four seas.' There underlies the language the idea that China was the whole of the earth, surrounded by four seas, of the islands in which it was not worth while to take account. The sentiment in the stanza, spoken of China, is proper enough; but the magniloquence of the language has become a snare to the people. By

臣。大夫不均。我從事
獨賢。
三章 四牡彭彭。王事傍傍。
嘉我未老。鮮我方將。
旅力方剛。經營四方。
四章 或燕燕居息。或盡瘁
事國。或息偃在牀。或
不已于行。
五章 或不知叫號。或慘慘
劬勞。或棲遲偃仰。或

His great officers are unfair,—
Making me serve thus as if I alone were worthy.

3 My four horses never halt;
The king's business allows no rest.
They praise me as not yet old;
They think few like me in vigour.
While the backbone retains its strength,
I must plan and labour in all parts of the kingdom.

4 Some enjoy their ease and rest,
And some are worn out in the service of the State;
Some rest and loll upon their couches,
And some never cease marching about.

5 Some never hear a sound,
And some are cruelly toiled;
Some lazily roost, on their backs looking up,
And some are all-bustled in the service of the king.

大夫 are intended the ministers at the court, with whom was the direction of the govt., the writer shrinking from charging the hardships of his lot on the king himself. The 'Complete Digest' expands the last line—乃使我朝夕從事,而獨以賢推我也. St. 3. 彭彭 has occurred twice before, but with a difft. meaning. Here it =不得息, 'cannot rest.' The meaning of 傍傍 is nearly the same. The subject of 嘉 and 鮮 is the 大夫 of last stanza. Both characters are to be taken as verbs,—as in the transl. 將=壯, 'strong.' 旅=膂, 'the backbone.' 經營,—經=經畫, 'to describe, or map out;' 營=造, 'to make.' When a person builds a house, he is said—經之,營之.

St. 4. This and the following stanzas set forth the unfairness, with which the ministers of the govt. dealt with the various officers. 燕燕=安息貌, 'the app. of resting at ease.' 盡瘁,—as in st. 6 of last ode. 偃,—'to lie down;'—here used contemptuously.

王事鞅掌。(六章)或湛樂飲酒。或慘慘畏咎。或出入風議。或靡事不爲。

6 Some indulge long in pleasure and drinking,
And some are miserable, in apprehension of blame;
Some, at home and abroad, pass critical remarks,
And some have everything to do.

II. *Woo tsëang ta keu.*

無將大車

(一章)無將大車。祇自塵兮。無思百憂。祇自疧兮。

1 Do not push forward a waggon;—
You will only raise the dust about yourself.
Do not think of all your anxieties;—
You will only make yourself ill.

St. 5. 叫號,—'any crying out, or noise,' outside. 栖,—'to roost;'—contemptuous. Both Maou and Choo define 鞅掌 by 失容, 'disordered,' 'without any manners,' all in a bustle and fume. Ch'ing gives to 鞅 the meaning of 'to carry on the head,' and 掌= 'to carry in the palms,' so that the combination represents the app. of a man overburdened. This is the meaning, however we make it out from the characters.

St. 6. 湛,—as in i. I. 3. 咎,—as in v. I. 3. 出入,—'going out and coming in;'=everywhere, continually. 風 (in 3d tone, 諷),—'to censure,' 'to satirize.'

The rhymes are—in st. 1, 杞, 子, 事, 母*, cat. 1, t. 2: in 2, 下*, 土, cat. 5, t. 2; 濱, 臣, 均, 賢, cat. 12, t. 1: in 3, 彭, 傍, 將, 剛, 方, cat. 10: in 4, 息, 國, cat. 1, t 3; 牀, 行*, cat. 10: in 5, 號, 勞, cat. 2; 仰, 掌, cat. 10: in 6, 酒, 咎, cat. 3, t. 2; 議*, 爲*, cat. 17.

Ode 2. Allusive. SOME OFFICER, OVERLOADED IN THE KING'S SERVICE, THINKS IT BETTER TO TRY AND DISMISS HIS TROUBLES FROM HIS MIND. Such is the view taken of this short piece by Choo. The Preface says that the officer expresses his regret for having recommended unworthy persons—'little men'—to public employments;—regret which is in vain. This view is found in Seun K'ing (大略篇), and it was that also of Han Ying. Still, there is nothing in the language to suggest to us the idea of 'little men.'

St. 1. Maou gives no explanation of 將. Choo, after Ch'ing, defines it by 扶進, 'to support and push forward.' 'A large carriage,' *i. e.*, a waggon, is one that requires the strength of oxen. Pushing forward a waggon certainly suggests the idea of being subjected to heavy labours, rather than the having recommended unworthy creatures to employment. 祇=適, 'just,' 'only.' 疧 is defined by 病, 'to be ill.' There is evidently some error of the text in the character; for the line will not rhyme as it stands. Lëw E proposes to read 痻, and has an ingenious argument to show how the 民 or 昏 of that character was changed into 氏 when the stone tablets of the text of the classic were prepared under the T'ang dynasty. Twanshe does not admit its validity; but I feel sure the character in the text is an error. There is some evidence for 疹, both the meaning and tone of which are suitable.

二章 無將大車。維塵冥冥。無思百憂。不出于熲。

三章 無將大車。維塵雝兮。無思百憂。祇自重兮。

2 Do not push forward a waggon;—
The dust will only blind you.
Do not think of all your anxieties;—
You will not emerge from imperfect views.

3 Do not push forward a waggon;—
The dust will only becloud you.
Do not think of all your anxieties;—
You will only weigh yourself down.

III. *Sëaou ming.*

小明

一章 明明上天。照臨下土。我征徂西。至于艽野。二月

1 O bright and high Heaven,
Who enlightenest and rulest this lower world!
I marched on this expedition to the west,
As far as this wilderness of K'ëw.
From the first day of the second month,

St. 2. 冥冥=昏晦, 'dark,' 'obscure.' The last character in the stanza is interchangeable with 耿. Choo explains it by 小明,—as in the translation; Maou, by 光, 'light;' and then Ch'ing takes 出于 as='come forth *into*;'—which is not admissible.

St. 3. 雝=蔽, 'to cover,' 'to becloud.' 重 is said to be equivalent to 累, 'to involve;' but its proper meaning answers sufficiently well.

The rhymes are—in st. 1, 塵, 疷 (see above on st. 1), cat. 12, t. 1: in 2, 冥, 熲, cat. 11: in 3, 雝, 重, cat. 9.

Ode 3. Narrative. An officer, kept long abroad on distant service, deplores the hardships of his lot, and tenders good advice to his more fortunate friends at court. See what has been said on the title of this piece in the remarks on the title of the 1st ode of last Book. The Preface says that in this a great officer expresses his regret at taking service in an age of disorder; but while the writer deplores his lot, he expresses neither repentance nor regret. However hard it is, he braces himself to it, and tenders loyal advice to his friends. We must suppose, with Ying-tah, that he was an officer of high rank, in charge of some great expedition.

St. 1. 照臨,—'enlightenest and comest to.' The idea of 臨 here is nearly equivalent to 'to rule.' Choo defines 征 by 行, 'to march;' but it is well to bring out the idea of 'an expedition,' which is in it. Where the wild country of *K'ëw* was we do not know. 初吉,—'in the beginning, which was lucky.' This is taken by all the critics to mean 朔日, 'the first day of the moon.' 吉 is elsewhere used for the first day of the moon, the despatch used to enter then on the work to be done being considered auspicious. 二月,—this is taken to mean

初吉。載離寒暑。心之
憂矣。其毒大苦。念彼
共人。涕零如雨。豈不
懷歸。畏此罪罟。
二章
昔我往矣。日月方除。
曷云其還。歲聿云莫、
念我獨兮。我事孔庶。
心之憂矣。憚我不暇。
念彼共人。睠睠懷顧。

I have passed through the cold and the heat.
My heart is sad;
The poison [of my lot] is too bitter.
I think of those [at court] in their offices,
And my tears flow down like rain.
Do I not wish to return?
But I fear the net for crime.

2 Formerly, when I set out,
The sun and moon had renewed the year.
When shall I return?
The year is now late.
I think how I am alone,
While the affairs devolving on me are very many.
My heart is sad,
And I am toiled without any leisure.
I think of those [at court] in their offices,
Looking back to them with fond regard.

the second month of spring,—the second month of the Hëa year; and I do not see anything irreconcileable between this 5th line, and l. 2 of stt. 2 and 3. There is no necessity therefore for the construction of Këang Ping-chang, who connects this line and the 4th, saying the troops had left at the beginning of the 1st month, and arrived in the wilderness of K'ëw a month after. This is very forced. L. 6. Maou defines 離 by 歷, 'to pass through.' We may infer from this line that the piece was written towards the end of the second year, when the relieving troops ought to have arrived. A winter had passed, and a second summer.

L. 8. I can only understand 共人, as in the translation, after Choo. L. 3 in stt. 4,5 seems decisive on this point. Yen Ts'an adopts the meaning of 温恭之人, 'mild and discreet men,' who were living in retirement, having refused office. He was misled by the Preface. Këang's view is very remarkable,—that the writer intends himself! 零,—as in I.iv. VI. 3. Stress must not be laid on 此 in the last line.

St. 2. L. 2. 除 is used here as in i. VI. 1. Both Maou and Choo explain it by 除陳 (=舊) 生新, 'the taking away of the old,

豈不懷歸。畏此譴
怒。
三章 昔我往矣。日月方
奧。曷云其還。政事
愈蹙。歲聿云莫。采
蕭穫菽。心之憂矣。
自詒伊戚。念彼共
人。興言出宿。豈不
懷歸。畏此反覆。
四章 嗟爾君子。無恆安

Do I not wish to return?
But I am afraid of reproof and anger.

3 Formerly, when I set out,
The sun and moon were giving a mild warmth.
When shall I return?
The affairs of government are become more urgent.
It is late in the year,
And we are gathering the southernwood, and reaping the beans.
My heart is sad;
I give myself nothing but distress.
When I think of those [at court] in their offices,
I rise and pass the night outside.
Do I not wish to return?
But I am afraid of the vicissitudes of things.

4 Ah! ye gentlemen!
Do not reckon on your rest being permanent.

and the birth of the new.' Certainly, the first month of the year may thus be described better than the second; but we need not suppose that the writer carefully weighed all his expressions. 云 is the particle. L.4,—as in I.x.I. 1. 憚,—as in v.IX. 3. L. 10. 睠 睠 = 睠 言, in x.IX. 1. 譴 = 責, 'to reprove.'

St. 3. L. 2 奧 = 煖, 'to be warm.' This suits the 2d month of spring well enough. L.4. 蹙 = 急, 'urgent.' L.6 points to the end of the autumn or the beginning of winter. 蕭,—as in I.vi. VIII. 2. Yen Ts'an expands l. 8 by 我仕非其時, 自遺此憂蹙, 'By taking service at an improper time, I have given myself this sorrow and distress;' again misled by the Preface. 伊 can hardly be translated. L. 9. 言 = 然, joined to 興, and vividly describing the writer's getting up. 反覆, 'the turning and turning,' referring to the uncertainty and changeableness of the times, or of the king's moods and ways.

St. 4. Këang Ping-chang is the only scholar, so far as I know, who argues that in this stanza and the next, the writer is addressing himself; and his proof for his strange opinion is altogether defective. The writer addresses his friends, to whom he has made reference in all the previous stanzas. Choo expands the 2d line by 無以安處爲常, 言當

處。靖共爾位。正直是與。神之聽之。式穀以女。

五章 嗟爾君子。無恆安息。靖共爾位。好是正直。神之聽之。介爾景福。

Quietly fulfil the duties of your offices,
Associating with the correct and upright.
So shall the Spirits hearken to you,
And give you good.

5 Ah! ye gentlemen!
Do not reckon on your repose being permanent.
Quietly fulfil the duties of your offices,
Loving the correct and upright.
So shall the Spirits hearken to you,
And give you large measures of bright happiness.

IV. *Koo chung.*

鼓鐘

一章 鼓鐘將將。淮水湯湯。憂心且傷。淑人君子。

1 His bells ring out *tsëang-tsëang*,
While the waters of the Hwae go sweeping on;
Sad is my heart and wounded.
The virtuous sovereigns [of old],—
In my heart, indeed, I cannot forget them.

有勞時, 勿懷安也, 'Do not think your present rest will be permanent;—there will come a time of trouble, do not cherish that rest as what you most prize.' The meaning is clear if we take the line in the indicative mood;—'there is no such thing as permanent abiding in repose.' Choo explains 與 in l. 4 by 助, 'to assist;' but there is no necessity for any other than its more common meaning—'to be with,' 'to associate with.' In l. 5, the first 之 = 其 as often:—'The Spirits, they will hear.' The second loses its force in the preceding verb. In l. 6, 以, = 與 'to give to.' K'ang-shing takes 式 = 用, 'to use;' but we may take it, as heretofore, as a particle. Choo explains 穀 by 祿, 'emolument;' but I prefer a more general meaning.

In st. 5. 介 = 大, 'great,' 'to make great.' 景 = 'bright;' not 'great,' as both Maou and Choo say.

The rhymes are—in st. 1, 土, 野*, 暑, 苦, 雨, 罟, cat. 5, t. 2: in 2, 除, 莫, 庶, 暇*, 顧, 怒, *ib.*: in 3, 奥, 蹙*, 菽, 戚*, 宿, 覆, cat. 3, t. 3; in 4, 處, 與, 女, cat. 5, t. 2: in 5, 息, 直, 福*, cat. 1, t. 3.

Ode 4. Narrative. SUPPOSED TO REFER TO AND DEPLORE SOME EXPEDITION OF KING YEW

懷允不忘。

二章 鼓鍾喈喈。淮水湝湝。憂心且悲。淑人君子。其德不回。

三章 鼓鍾伐鼛。淮有三洲。憂心且妯。淑人君子。其德不猶。

四章 鼓鍾欽欽。鼓瑟鼓琴。笙磬同音。以雅以南。以籥不僭。

2 His drums ring out *këae-këae*,
While the waters of the Hwae rush along;
My heart is sad and grieved.
Of the virtuous sovereigns [of old]
The virtue was without flaw.

3 His bells ring out, his large drums resound;
There are the three islands in the Hwae;
Sad is my heart and moved.
Of the virtuous sovereigns [of old]
The virtue was different from this.

4 His bells ring out *k'in-k'in*;
His lutes, large and small, give their notes;
The tones of his organs and sounding stones are in unison.
They sing the Ya aud the Nan,
Dancing to their flutes without error.

TO THE COUNTRY OF THE HWAE, WHERE HE ABANDONED HIMSELF TO THE DELIGHTS OF MUSIC. Choo says that he does not understand this piece, and can give no account therefore of the object of its composition; and the Preface says nothing more than that it was directed against king Yëw. Allowing that king Yëw was contemplated in it, its argument must be given much as I have done. The difficulty with Choo and others is that there is no account anywhere of Yëw's having undertaken au expedition to the country about the Hwae. I agree with Yen Ts'an that if anything be related in one of the *King*, that is a sufficient historical voucher for it (經即史也); but the remark is not applicable here, for in the ode there is no mention of king Yëw. A sentence is adduced in evidence of Yëw's having had to do with the tribes of this part of the kingdom, by Këang, out of a narrative by Tso-she, under the 4th year of duke Ch'aou, par. 2; but it is not to the point. It is quite conceivable, however, that a sovereign of Yëw's character should have marched to the Hwae to punish the wild tribes of the region, and have amused himself as it is supposed this ode describes him to have done. Such an expedition would be a historical parallel to Caligula's agaiust Britain.

Ll. 1, 2 in all the stt. 鼓 is the verb,='to strike:'—'They strike the bells.' 將將, 喈喈, and 欽欽, are all intended to give the sound of the bells. *Kaou* in st. 3 is described as 'a large drum, carried in a carriage, in warlike expeditions, and long.' 湯湯,—as in I. v. IV. 4; 湝湝 is said to have a similar meaning. What the 'three islands' of the Hwae were, or where, we do not know. On the 淮, see the Shoo, III. i. Pt. i. 28, 29.

V. *Ts'oo ts'ze.*

楚茨

一章 楚楚者茨。言抽其棘。自昔何爲。我蓺黍稷。我黍與與。我稷翼翼。我倉既

1 Thick grew the tribulus [on the ground],
But they cleared away its thorny bushes.
Why did they this of old?
That we might plant our millet and sacrificial millet;
That our millet might be abundant,
And our sacrificial millet luxuriant.
When our barns are full,

L. 3 in st. 3. 妯 is defined in the Urh-ya by 動, 'to be agitated.' The Shwoh-wăn gives the character as 由 with 心 at the side.

Ll. 4, 5, in stt. 1, 2, 3. By 'the good men, the *keun-tsze*,' are understood the good sovereigns of an earlier date. 允＝信, 'truly.'—The writer cherished them in his heart, and indeed could not forget them. 回＝邪, 'crooked,' 'perverse;' 不回, 'without a crook,' *i. e.*,＝'without a flaw.' 不猶,—'was not as,' *i. e.*, as or like the conduct of Yëw.

Ll. 3—6 in st. 4. Maou and many others take 笙磬 as the name of a certain kind of *k'ing* or sounding stone; but there is no necessity for doing so, and the 同音 certainly agrees better with the natural construction of them as two different instruments. Maou and Ch'ing again take *Ya* and *Nan* as the names of certain dances or certain pieces of music; but even the critics who generally defer to their authority do not agree with them here. The *Nan* are the odes of the Chow-nan and the Shaou-nan. We need have no difficulty in admitting that they existed as a collection in the time of Yëw. Nor need we hesitate in admitting that a portion of the *Ya* also existed as a collection,—those, perhaps attributed to the duke of Chow. 籥 is equivalent to 'to dance,'—as in I. iii. XIII. 3. The 以 are all＝用, 'to use.' 不僭,—'without transgressing,' *i. e.*, violating the rules of the music or the dance.

The rhymes are—in st. 1, 將, 湯, 傷, 忘, cat. 10: in 2, 喈, 湝, 悲, 回, cat. 15, t. 1: in 3, 鼛*, 洲, 妯, 猶, cat. 3, t. 2: in 4, 欽, 琴, 音, 南*, 僭, cat. 7, t. 1.

Ode 5. Narrative. SACRIFICIAL AND FESTAL SERVICES IN THE ANCESTRAL TEMPLE; AND THEIR CONNECTION WITH ATTENTION TO HUSBANDRY. This piece and the nine others which follow are all said, in the Preface, to have been directed against king Yëw; but there is nothing in them to lead our thoughts to him, nothing to indicate dissatisfaction in the mind of the writer or writers with any one. The device by which the critics explain the statement of the Preface can hardly be called ingenious:—'The sad experience of the writers,' it is said, 'leads them to describe the scenes of a happier time in the past (傷今思古).' On this view these odes tell us not what the writers saw passing beneath their own eyes, but of what they might have seen if they had lived two or three hundred years earlier;—and this without the slightest indication that they are doing so! I confess that this decade of odes shakes any confidence which I have been disposed to put in the Preface very much.

In fact, these odes are out of place among the mass of others belonging to a degenerate time (變雅), and fully deserved to be ranked with the first eighteen pieces of this Part, which are ascribed to the duke of Chow.

Choo thinks the piece celebrates the services in the temple of some noble landed proprietor, and he says that the 我 in l. 4 of st. 1 is that individual's designation of himself. I incline rather to the view of others, put in a strong light by Këang, that the services spoken of are those of the king's ancestral temple. The 我 is simply the poet's identification of himself with the Parties of whom he sings.

St. 1, 茨,—see on I. iv. II. 棘 is another name for it as a thorny bush. 楚楚 expresses the luxuriance and denseness of the growth. 言 is the initial particle; and 抽＝除, 'to take away.' L. 3＝古人何乃爲此事

盈。我庾維億。
以為酒食。以
饗以祀。以妥
以侑。以介景
福。
濟濟蹌蹌。絜
爾牛羊。以往
烝嘗。或剝或
亨。或肆或將。
祝祭于祊。祀

And our stacks can be counted by tens of myriads,
We proceed to make spirits and prepare viands,
For offerings and sacrifice;
We seat the representatives of the dead, and urge them to eat:—
Thus seeking to increase our bright happiness.

2 With correct and reverent deportment,
The oxen and sheep all pure,
We proceed to the winter and autumnal sacrifices.
Some flay [the victims]; some boil [their flesh];
Some arrange [the meat]; some adjust [the pieces of it].
The priest sacrifices inside the temple gate,

乎, 'Why was it that the ancients did this?' The writer ascends, in the line, in thought, to the first founders of the Chow dynasty, who laid its foundations in the attention which they paid to agriculture. The answer to the question is given in ll.4—6. 與與 and 翼翼 are synonymous expressions, denoting the plentiful app. of the crops. 我 in l. 7 is incompatible with the view of the old interpreters, that the piece is descriptive of the practices of an ancient time. 庾,—the stacks in which the sheaves of grain were built up in the fields. L. 10=以獻祀, 'wherewith to offer sacrifices.' Ying-tah observes that we are not to distinguish between 饗 and 祀, and that the line stands as it does from the necessity of the poet. 妥=安, 'to make comfortable.' The object of this character is the 尸, mentioned in st. 5, a representative or personator of the worthy who was sacrificed to. The dead, existing now in their 神 or spirit-state, of course were not visible, and one of the sacrificer's relatives was selected to represent him in the ceremony. The representative was supposed to be taken possession of for the time by the represented, so that we read in the Le Ke,—尸,神象, 'The She was the visible image of the spirit.' The person selected for this part, according to certain rules found, up and down, in the Le Ke, was neccessarily inferior in rank to the principal sacrificer, yet for the time he was superior to him, occupying the place of his departed ancestor. This circumstance, it was supposed, would make him feel uncomfortable; and therefore as soon as he appeared in the temple, the sacrificer was instructed, by the director of the ceremonies, to ask him to be seated, and to place him at ease; after which he was urged to eat, and to take some refreshment, which is here expressed by 侑 (=勸). [The practice of using these representatives of the dead was disused after the Chow dynasty.]

St. 2 describes the progress of the sacrifice, but still only a preparatory stage of it, L. 1 is explained by 有容, 'were of correct deportment,' and is to be understood of the various officers whose functions are described in ll. 4, 5. In l. 2, 爾 must be construed with 絜, so that the two characters,='pure-like are.' If we take 爾 as the pronoun, the line is to me altogether out of connection. L. 3,—see i.VI.4. The names of the sacrifices are used for the offering them; and while only two of the seasonal sacrifices are mentioned, we must extend them so as to include the other two. 亨,—as in I.xv.I.6. Choo interprets 肆 of putting the prepared meat on the trays or stands for it, and 將 of then carrying the trays into the temple. This is the view of the characters given by Ch'ing; but these operations are appropriate more to

事孔明。先祖
是皇。神保是
饗。孝孫有慶。
報以介福。萬
壽無疆。
二章
執爨踖踖。爲
俎孔碩。或燔
或炙。君婦莫
莫。爲豆孔庶。
爲賓爲客。獻

And all the service is complete and brilliant.
Grandly come our progenitors;
Their Spirits happily enjoy the offerings;
Their filial descendant receives blessing:—
They will reward him with great happiness,
With myriads of years, life without end.

3 They attend to the furnaces with reverence;
They prepare the trays, which are very large;—
Some for the roast meat; some for the broiled.
Wives presiding are still and reverent,
Preparing the numerous [smaller] dishes.
The guests and visitors

the service described in the next st. I have therefore followed Maou, who defines 肆 by 陳于牙, and 將 by 齊其肉, 'arrange the meat on stands,' and 'adjust the pieces of it' Keang supports this view. L. 6. 祝, 'to pray,' 'one who makes or recites prayers.' It is evident that the word is here the designation of an officer, and not a verb,—as Lacharme makes it, '*Ritus precationum peraguntur.*' I translate it by *priest*, for want of a better term; see Ana., VI. xiv. 祊 is 'the space inside the gate of the temple;'—as if to give the Spirits of the dead a welcome on their entrance into the edifice. L. 8. By 先祖 we are to understand all the ancestors to whom the sacrifices were presented. 皇 is defined by 大, 'great,' and 君, 'ruler.' The 'Complete Digest' gives the meaning as I have done,—先祖儼君臨之尊. L. 9. Choo takes 神保 as an honourable designation of the 尸, which we might translate 'surety of the Spirits.' The structure of the line, corresponding to the one before, so that 保神 seems to answer to 先祖, serves to recommend this view; but 神保 in st. 5 is evidently different from the 尸. I must therefore take 保, with Maou, as = 安, 'quietly,' 'happily,' and construe as in the translation. L. 9. 孝孫, 'filial grandson,'= filial descendant, is the name given to the sacrificer.

St. 3 goes on to the setting forth and further business of the sacrifice. 爨 = 竈, 'a furnace.' 執, 'to hold,' = to attend to. 踖踖 expresses 'reverence of manner.' L.2. The 俎 were stands, of no great height, on which the meat and its accompaniments were placed. L.3. Choo takes 燔 of the roasted flesh generally; 炙 of the broiled liver. Ying-tah says that meat on which the operation of 燔 passed was more difficult to cook, and required to be kept nearer the fire than that which was subjected to 炙. L. 4. 君婦 = 主婦, 'the presiding wives;'- the queen and other ladies of the harem;—see the note on the Interpretation of I.i.I. 莫莫 denotes 'a still and reverent manner.' 豆, = as in I. xv. V. 2; dishes containing sauces, cakes, condiments, &c. Ll. 6—9. The guests and visitors were nobles and officers of different surnames from the sacrificer, chosen by divination to take part in the sacrificial service. L. 7 describes the ceremonies of

酬交錯。禮儀卒
度。笑語卒獲。神
保是格。報以介
福。萬壽攸酢。
四章 我孔熯矣。式禮
莫愆。工祝致告。
徂賚孝孫。苾芬
孝祀。神嗜飲食。
卜爾百福。如幾
如式。既齊既稷。

Present the cup, and drink all round.
Every form is according to rule;
Every smile and word are as they should be.
The Spirits quietly come,
And respond with great blessings:—
Myriads of years as the [fitting] reward.

4 We are very much exhausted,
And have performed every ceremony without error.
The able priest announces [the will of the Spirits],
And goes to the filial descendant to convey it.
'Fragrant has been your filial sacrifice,
And the Spirits have enjoyed your spirits and viands.
They confer upon you a hundred blessings;
Each as it is desired, each as sure as law.
You have been exact and expeditious;

drinking which took place between them, the representative of the dead, and the sacrificer; which it would be tedious to attempt to describe in detail. 交錯,—'crosswise and diagonally,' about equal to our 'all round.' 卒=盡 'altogether.' 度=合於法度, 'according to rule;' 獲=得其宜,—as in the translation. It seems to me, however, that these four lines are out of place at this part of the service, and that they would come in better in a description of the feast, which followed the sacrifice. L. 9. 神保,—as in last stanza. 格=來, 'to come.' I suppose the spirits would come in the persons of their representatives. L. 12. 酢=報, 'to recompense.' This would be the reward of the sacrificer for his filial dutifulness.

St. 4. In this stanza and the next we have the conclusion of the sacrifice. 熯=竭, 'to be exhausted,' and the critics expand it by 筋力竭, 'the strength of our sinews is exhausted.' 式 is explained by 用; but we need hardly seek to translate it. 善其事曰工, 'To be skilful at one's business is called 工.' 致告=致神意以告主人, 'conveys the mind of the Spirits, and announces it to the sacrificer;' having learned their mind from their representatives. 賚=予, 'to give;' but we must understand the term here of the conveying the message he was charged with. 苾芬=香, 'fragrant.' 嗜,—'to delight in,' 'to relish.' 卜,—as in i. VI. 4. L. 8. 幾 is explained by 期, 'to expect,' 'to prognosticate;' 式=法, 'what is law or rule.' The meaning must be, I think, as I have expressed it. I cannot understand Choo, when he says that 如式 intimates 'the number of the blessings.'

既匡既敕。永錫爾極。時萬時億。

五章 禮儀既備。鐘鼓既戒。孝孫徂位。工祝致告。神具醉止。皇尸載起。鼓鐘送尸。神保聿歸。諸宰君婦。廢徹不遲。諸父兄弟。備言燕私。

You have been correct and careful:
They will ever confer on you the choicest favours,
In myriads and tens of myriads.'

5 The ceremonies having thus been completed,
And the bells and drums having given their warning,
The filial descendant goes to his place,
And the able priest makes his announcement,
'The Spirits have drunk to the full.'
The great representative of the dead then rises,
And the bells and drums escort his withdrawal,
[On which] the Spirits tranquilly return [to their place].
All the servants, and the presiding wives,
Remove [the trays and dishes] without delay.
The [descendant's] uncles and cousins
All repair to the private feast.

Ll. 9, 10 are complimentary to the master of the sacrifice on the manner in which all the ceremonies of the service had been attended to. 齊=整, 'to arrange,' 'exact;' 稷=疾, 'to be expeditious;' 匡=正, 'correct;' 敕, 'to charge,' 'careful.' 極=至, 'to the utmost.' 時=是, which we may consider as meaning 'to be,' or=於是, 'hereupon;' but we can hardly translate it.

St. 5 brings us to the conclusion of the sacrifice. 戒 in l. 2 is defined by 告, 'to announce,' the meaning being that the music now announced the end of the service (告終). L. 3. The sacrificer now left the place which he had occupied during the service, descended from the hall of ceremony, and took his place at the foot of the stair on the east,—the place appropriate to him, I suppose, in dismissing his guests. L. 4,—as in the last st. The priest took the message contained in l. 5 to the sacrificer from the representative of the Spirits. Ying-tah is quite incorrect in supposing that the message was taken from the master to the representative. 具=俱, 'all.' We cannot suppose 醉 to mean anything more than the translation expresses. L. 8. This line was referred to in connection with the 8th of st. 2, as proving that 神保 could not be another name for the 尸. Even Choo seems not to identify them here, for he says,—送尸而神歸, 'when the *She* are escorted away, the Spirits return.' Where do they return to? The answer to this given by Ch'ing K'ang-shing is—'to heaven.' 宰=家宰, 'a steward.' 諸宰 applies to all the servants about the household, or the royal establishment. 君婦,—as in st. 3. 廢=去, 'to remove;' kindred in meaning with 徹. The removal of the dishes terminated the sacrificial service, but the sacrificer proceeded to entertain his relatives at a private feast. 諸父兄弟,—'all, old and young, who were of the same surname as the sacrificer.' 備=具, 'all.'

六章 樂具入奏。以綏後祿。爾殽既將。莫怨具慶。既醉既飽。小大稽首。神嗜飲食。使君壽考。孔惠孔時。維其盡之。子子孫孫。勿替引之。

6 The musicians all go in to perform,
And give their soothing aid at the second blessing.
Your viands are set forth;
There is no dissatisfaction, but all feel happy.
They drink to the full, and eat to the full;
Great and small, they bow their heads, [saying],
'The Spirits enjoyed your spirits and viands,
And will cause you to live long.
Your sacrifices, all in their seasons,
Are completely discharged by you.
May your sons and your grandsons
Never fail to perpetuate these services!'

VI. *Sin nan shan.*

信南山

一章 信彼南山。維禹甸之。畇畇原隰。曾孫田之。

1 Yes, [all about] that southern hill
Was made manageable by Yu.
Its plains and marshes being opened up,
It was made into fields by the distant descendant.

言 has the force of 也 and 焉, terminating with a pause the first member of the line.

St. 6. The feast was given in the apartment of the temple behind the hall where the sacrifice had been performed, so that the musicians are represented as entering—going in—to continue at the feast the music which they had discoursed at the sacrifice. In l. 2 the feast is called 後祿, 'an after happiness,' *i.e.*, a blessing and privilege following on the sacrifice. They had drunk then; now they were both to eat and drink. The 爾 in l. 3 cannot be got rid of, as in st. 2. We must, I think, come to the conclusion that the ode was written in compliment to the sacrificer—the king, probably—by one of the relatives who shared in the feast; and so here he addresses him directly. 將=進, 'to send forward,' or 行, 'to go round.' 慶,—'to rejoice,' 'be happy.' Ll. 9, 10 are descriptive of the sacrifice that had been offered, and of all others of the same kind in the same temple, so that the Head of the family discharged them (盡之=盡其禮), in great accordance with the statutes (惠=順), and with the seasons for them. 替=廢, 'to discontinue;' 引,—'to lead out,'=to prolong. 之 refers to the sacrifices.

The rhymes are—in st. 1, 棘, 稷, 翼, 億, 食, 祀, 侑*, 福*, cat. 1, t. 3: in 2, 蹌,

我疆我理。南東其畝。

二章 上天同雲。雨雪雰雰。益之以霢霂。既優既渥，既霑既足。生我百穀。

We define their boundaries, we form their smaller divisions,
And make the acres lie, here to the south, there to the east.

2 The heavens over head are one arch of clouds,
Snowing in multitudinous flakes.
There is superadded the drizzling rain.
When [the land] has received the moistening,
Soaking influence abundantly,
It produces all our kinds of grain.

羊, 嘗, 亨*, 將, 祊*, 明*, 皇, 饗, 慶*, 疆, cat. 10: in 3, 踖*, 碩, 炙*, 莫, 庶, 客*, 錯, 度, 獲*, 格*, 酢*, cat. 5, t. 3: in 4, 熯, 愆, 孫 (prop. cat. 13), cat. 14; 祀, 食, 福*, 式, 稷, 敕, 極, 億 cat. 1, t. 3: in 5, 備*, 戒*, 告 (prop. cat. 3), cat. 1, t. 3; 止, 起, *ib.*, t. 2; 尸, 歸, 遲, 私, cat. 15, t. 1: in 6, 奏 (prop. cat. 4), 祿, cat. 3, t. 3; 將, 慶*, cat. 10; 飽*, 首, 考*, cat. 3, t. 2; 盡, 引, cat. 12, t. 1.

Ode 6. Narrative. HUSBANDRY TRACED TO ITS FIRST AUTHOR; DETAILS ABOUT IT, GOING ON TO THE SUBJECT OF SACRIFICES TO ANCESTORS. There is a close connection between this ode and the last, and the critics suppose that they proceeded from the same writer; this one being fuller on the subject of husbandry and more concise on that of sacrifice. The Preface refers it to the time of king Yëw, and thinks that the author wrote it under an impression of grief that that monarch had ceased to pay regard to the statutes of king Ching, under whom the political and land systems of the Chow dynasty were first fully organized. But there is nothing in the ode to suggest to us the idea either of Yëw or of Ching.

St. 1. In ll. 1,2, there is a recognition of the work of the great Yu, as the real founder of the kingdom of China, extending the territory of former elective chiefs, and opening up the country. This merit was universally attributed to him, and the writer acknowledges it. 信—信乎, 'True it is!' 南山,—as in iv.V. 1, *et al.* This hill bounded the prospect to the south from the capital of Chow, and hence the writer makes mention of it. As Yen Ts'an says, he does not mean to confine the work of Yu to that part of the country; but on the other hand there is nothing in the language to afford a confirmation of the statements of the Shoo about that hero's achievements. 甸=治, 'to regulate,' 'to reduce to order.' Ll. 3,4 畇畇=墾辟貌, 'the app. of being opened up for cultivation.' Ying-tah says that 墾 denotes the use of the plough, and 辟 the clearing away of the wild natural growth of the ground. Whom are we to understand by 曾孫? The old interpreters all say—king Ching. Choo says,—the principal in the sacrifice; who is with him, as in the last piece, some great landed proprietor. Technically, the terms denote—'the great-grandson;' but they are used, more generally, for any remote descendant. I agree with Choo in referring them to the principal in the sacrifices, which the poet had in his mind; but those royal, I think; and some one of the kings of Chow is intended. 田之,—'fielded them.'

Ll. 5, 6. 我 is used as in the last piece. The writer would be a cadet of the royal House, and identifies himself with its services. 疆 denotes the larger divisions of the country into fields; 理, the divisions of the fields into smaller portions by paths and ditches. The last line simply expresses the direction of the fields according to the course of the channels and the nature of the ground. See Medhurst's dictionary on the character 畝.

St. 2 describes the influences that operate in winter and spring to prepare the ground for the labours of the husbandman. 同雲 is under-

三章 疆場翼翼。黍稷彧彧。曾孫之穡。以爲酒食。畀我尸賓。壽考萬年。

四章 中田有廬。疆場有瓜。是剝是菹。獻之皇祖。曾孫壽考。受天之祜。

五章 祭以淸酒。從以騂牡。享于祖考。執其

3 The boundaries and smaller divisions are nicely adjusted,
And the millets yield abundant crops,
The harvest of the distant descendant.
We proceed to make therewith spirits and food,
To supply our representatives of the dead, and our guests;—
To obtain long life, extending over myriads of years.

4 In the midst of the fields are the huts,
And along the bounding divisions are gourds.
The fruit is sliced and pickled,
To be presented to our great ancestors,
That their distant descendant may have long life,
And receive the blessing of Heaven.

5 We sacrifice [first] with pure spirits,
And then follow with a red bull;
Offering them to our ancestors.

stood by Choo of the clouds all one colour (一色). 雨 is the verb. *Fun-fun* denotes 'the app. of the falling snow;' *mih-muh*, that of 'drizzling rains of spring.' Ll. 4, 5 describe the ground after receiving plenty (優) of the rain, moistening it (渥), soaking into it *(chen)*, all in sufficient measure (足).

St. 3 describes the abundant harvest in consequence, and the devoting of a portion of it to sacrificial purposes. L. 1. Ho Këae (何楷; Ming dyn.) says, '*Këang* and *yih* are both the names of the boundaries of the fields; the former of those marking off the space of a *tsing* (井), cultivated by 8 families, and the latter the subdivisions of this assigned to each family.' 翼翼 denotes 'the well defined adjustment of those divisions.' L. 2. *Yuh-yuh* denotes 'the abundant app. of the grain.' L. 3 ascribes the rich harvest all to the virtue of the king. Ll. 4—6,—as in the last ode. L. 6 specially applies to the king.

St. 4. The hundred *mow* in the centre of a *tsing* were devoted to the govt., and in the middle of them again were 20 *mow*, assigned to the eight families cultivating the space; and on them were erected the huts in which they lived, while they were actively engaged in their agricultural labours. 菹,='pickled vegetables.' The term here denotes both the process of pickling and the result. 剝 is not only to peel the skin off, but also to slice the fruit. 祜=福, 'blessing.'

St. 5. 淸酒='clear spirits.' The critics have much to say on the preparation of these, on which we need not enter, excepting that they were flavoured and made fragrant by various admixtures. The pouring out of them com-

鸞刀。以啟其毛。取其血膋。

六章 是烝是享。苾苾芬芬。祀事孔明。先祖是皇。報以介福。萬壽無疆。

[Our lord] holds the knife with tinkling bells,
To lay open the hair of the victim,
And takes its flesh and fat.

6 Then we present, then we offer;
All round the fragrance is diffused.
Complete and brilliant is the sacrificial service;
Grandly come our ancestors.
They will reward [their descendant] with great blessing,—
Long life, years without end.

VII. *P'oo t'een.*

甫田

一章 倬彼甫田。歲取十千。我取其陳。食我農人。自古

1 Bright are those extensive fields,
A tenth of whose produce is annually levied.
I take the old stores,
And with them feed the husbandmen.
From of old we have had good years,

menced the services, being intended to bring the Spirits down (降神). The libations were followed by the sacrifice of a red bull (騂=赤), red being the colour in the victims slain under the Chow dynasty. 祖考=先祖 in st. 2 of last ode. Choo says that ll. 4—6 describe the action of the principal in the sacrifice himself (執者主人親執也); Yen Ts'an, that such action was delegated to a high official. The text does not enable us to come to a decision in the matter. 鸞刀,—small bells were somehow attached to the handle of the knife so as to give a tinkling sound during the operations. The first operation was to lay open the hair, and declare that it was of the proper colour, that the victim was 'without spot.' 膋=脂膏, 'the fat.' The burning of the fat was the second step in inviting the descent of the Spirits.

St. 6. 烝 is taken by some as the name of the winter sacrifice; but it is evidently synonymous here with 享, and is to be taken as = 進, 'to bring or send forward;' The 'Complete Digest' gives 由是, 'from this,' 'then,' for the simple 是. Ll. 2—6,—as in the last ode.

The rhymes are—in st. 1, 甸, 田, cat. 12, t. 1; 理, 畝*, cat. 1, t. 2: in 2, 雲, 雰, cat. 13; 霂, 渥, 足, 穀, cat 3, t. 3: in 3, 翼, 彧*, 穡, 食, cat. 1, t. 3: 賓, 年, cat. 12, t. 1: in 4, 廬, 瓜*, 菹 cat. 5, t. 1; 祖, 祜, *ib.* t.: in 5, 酒, 牡*, 考*, cat. 3, t. 2; 刀, 毛, 膋, cat. 2: in 6, 享*, 明*, 皇, 疆, cat. 10.

有年。今適南畝。或耘或耔。黍稷薿薿。攸介攸止。烝我髦士。二章 以我齊明。與我犧羊。以社以方。

And now I go to the south-lying acres,
Where some are weeding, and some gather the earth about the roots.
The millets look luxuriant;
And in a spacious resting place,
I collect and encourage the men of greater promise.

2 With my vessels full of bright millet,
And my pure victim-rams,
We sacrificed to [the Spirits of] the land, and to [those of] the four quarters.

Ode 7. Narrative. PICTURES OF HUSBANDRY AND SACRIFICES CONNECTED WITH IT. HAPPY UNDERSTANDING BETWEEN THE PEOPLE AND THEIR SUPERIORS. Here, again, we must reject any reference to kings Yĕw and Ching. Who the 'I' in the piece is, it is difficult to say, but evidently he and the 'distant descendant' are different persons; and not one, as Choo makes them out to be. I suppose he may have been an officer of the king, who had the charge of the farms, as we may call them, in the royal domain. That the piece describes what was taking place under his observation, and not the state of things in any former reign, is plain from the 'now (今),' in st.1, l.6.

St. 1. Ll. 1, 2. 倬='bright-looking.' 甫=大, 'large,' 'extensive.' Maou says that 甫田 means 'all the fields under heaven,' *i.e.*, all the fields of the kingdom; but evidently the poet is speaking of what came under his eye. L. 2 tells the revenue from the produce which was paid to the crown,—a tenth (什一); the 10th of every hundred, and the 1000th part of every ten thousand. Maou seems to have attached no definite idea to the 十 and 千, and says that they designate the largeness (多) of the revenue;—in which he is quite in error. Choo, after Ch'ing, takes the two characters as = 10,000, and makes the revenue to have been a ninth;—see Yen Ts'an on the passage. I have followed Yen's view;—had come to it, indeed, before I examined his Work.

Ll. 3, 4. 陳=舊粟, 'the old grain,' arising from the abundance of former harvests, mentioned in l. 5 (有年='years of plenty').

By 我 we can only understand the writer or speaker in the piece. When Yen Ts'an takes it of the husbandmen, as if they were speaking in their own persons, he overturns all rules of exegesis. 食, 'to feed,' may be extended so as to embrace all the duty which was anciently held to devolve on a ruler;—see Men. II. Pt. ii. IV. 5. In l. 7, 耘=除草, 'to take away the grass,' 'to weed;' *tsze*=雝本, 'to cover up the roots.' How this last operation was done is a disputed point, on which we need not enter. L. 8. *E-e* describes the 'luxuriant appearance' of the springing millets. Ll. 9, 10. Ch'ing takes 介 as=舍 and 廬舍, 'the huts,'—those mentioned in st. 4 of last ode; but why introduce here a new meaning of the term? Choo gives for l. 9—於其所美大止息之處, which is better; but the meaning of 美 is not in 介. 攸=所, 'the place which.' 烝=進, 'to advance,' but the meaning is here more 'to encourage.' 髦=俊, 'of superior character.'

The general rule was that the sons of husbandmen should continue husbandmen; but their superior might select those among them in whom he saw promising abilities, and facilitate their advancement to the higher grade of officers. We are not to suppose that he did so in the case mentioned in the text, but his easy condescension and familiar intercourse with them would keep ambition alive in the aspiring youth among them.

我田既臧。農夫
之慶。琴瑟擊鼓。
以御田祖。以祈
甘雨。以介我稷
黍。以穀我士女。
三章 曾孫來止。以其
婦子。饁彼南畝。
田畯至喜。攘其
左右。嘗其旨否。
禾易長畝。終善

That my fields are in such good condition
Is matter of joy to my husbandmen.
With lutes, and with drums beating,
We will invoke the Father of husbandry,
And pray for sweet rain,
To increase the produce of our millets,
And to bless my men and their wives.

3 The distant descendant comes,
When their wives and children
Are bringing food to those [at work] in the south-lying acres.
The surveyor of the fields [also] comes, and is glad.
He takes [of the food] on the left and the right,
And tastes whether it be good or not.
The grain is well cultivated, all the acres over;

St. 2. We are to understand that the sacrifices mentioned in l. 3 had been sacrifices of thanksgiving offered at the end of the harvest of the preceding year, and that that in ll. 7,8 either had been or was about to be offered in the spring, to which the piece has reference. Ll. 1,2. 以, = 用, and may be translated 'with.' 齊 is here the same as 粢; and 明粢 was an established name for the sacrificial millet. The order of the terms is here inverted from the necessities of the rhyme. 犧 is the name for 'a pure, unblemished victim.' L.3. Both Maou and Choo say that by 社 is meant 'the sacrifice to 后土,' or 'to sovereign Earth,' meaning the earth as the supreme Power in correlation with Heaven; but I agree rather with Ch'ing, who understands it as the sacrifice to the Spirits presiding over the productive energies of the land (五土之神,能生萬物者). 方 is the Spirits presiding over the 'four quarters of the sky,' and ruling all atmospherical influences. Choo understands ll. 4, 5 as an acknowledgment by the proprietor that the condition of his fields was a blessing he was indebted for to his husbandmen (我田之所以善者,非我之所能致也,乃賴農夫之福而致之耳). I prefer taking them as in the translation, 慶 having the sense of 'felicitation.' So, Yen Ts'an (我田盡善,農夫喜慶之). L. 7. 御 = 迎, 'to meet;' here = 'to invoke.' By 'the Father of fields' is intended the mythical emperor Shin-nung (神農), who first taught men the art of husbandry. Acc. to the Chow Le, the 1st of the odes of Pin was sung at the sacrifice for rain. 穀, 'to render happy,' = to bless with abundance.

St. 3. Here the king appears on the scene in the 'distant descendant.' Ll. 2—4. see on I.xv. I. 1. 以 here is equivalent, I suppose, to 同 there. The old men, who were unequal to field

且有。曾孫不怒。農夫克敏。

四章 曾孫之稼。如茨如梁。曾孫之庾。如坻如京。乃求千斯倉。乃求萬斯箱。黍稷稻粱。農夫之慶。報以介福。萬壽無疆。

Good will it be and abundant.
The distant descendant has no displacency;
The husbandmen are encouraged to diligence.

4 The crops of the distant descendant
Look [thick] as thatch, and [swelling] like a carriage cover.
The stacks of the distant descendant
Will stand like islands and mounds.
He will seek for thousands of granaries;
He will seek for myriads of carts.
The millets, the paddy, and the maize,
Will awake the joy of the husbandmen;
[And they will say], 'May he be rewarded with great happiness.
With myriads of years, life without end!'

work, led on the women and children, with the provisions. Ll. 5,6 apply to the surveyor of the fields; some think, to the king also. 攘=取 'to take.' 其左右=其左右之饁, 'the provisions on the left and right.' Ll. 7,8. 禾 is used generally for all growing grain. 易=治, 'to be in good order.' 長 is explained here by 竟, 'to finish,' 'the utmost;' it = our 'all over.' 終...且,—as in I. iii. IV. 4, *et al.* 有,—as in ii. III. 3.

St. 4 稼,—as in I. xv. I. 7. 茨 is not, as where it has hitherto occurred, the *tribulus terrestris*, but means the 'thatch of a house,' made, it is said, out of the *maou* (茅) grass. As thick as thatch would be the crops. 梁,—as in I. xi. III. 2, 'the curved end of a carriage pole,' here denoting the swelling appearance of the crop, looked at from below. 庾,—as in V. 1. 坻,—as in I. xi. IV. 2. 京,—as in I. iv. VI. 2. Ll. 5,6. 乃 expresses the transition of the thought. 倉 as in V. 1; 箱,—as in v. IX 6. The 斯=其. Wang Yin-che adduces the lines in his instances of that usage of the character—'He will seek for thousands, to wit of granaries,' &c. L. 9,—as in st. 2; and ll. 9,10, express what will be the wishes and prayers of the husbandmen.

The rhymes are—in st. 1, 田, 千, 陳, 人, 年, cat. 12, t. 1; 畝*, 耔, 薿, 止, 士, cat. 1, t. 2: in 2, 明*, 羊, 方, 臧, 慶*, cat. 10; 鼓, 祖, 雨, 黍, 女, cat. 5, t. 2: in 3, 止, 子, 畝*, 喜, 右*, 否*, 畝*, 有*, 敏*, cat. 1, t. 2: in 4, 梁, 京*, 倉, 箱, 粱, 慶*, 疆, cat. 10; ? 稼*, 庾, cat. 5, t. 2.

VIII. *Ta t'ëen.*

大田

一章 大田多稼。既種既戒。既備乃事。以我覃耜。俶載南畝。播厥百穀。既庭且碩。曾孫是若。

二章 既方既阜。既堅既好。不稂不莠。去其螟螣。及其蟊賊。無害我田穉。田祖有

1 Large are the fields, and various is the work to be done.
Having selected the seed, and looked after the implements,
So that all preparations have been made for our labour,
We take our sharp plough-shares,
And commence on the south-lying acres.
We sow all the kinds of grain,
Which grow up straight and large,
So that the wish of the distant descendant is satisfied.

2 It ears, and the fruit lies soft in its sheath;
It hardens and is of good quality;
There is no wolf's-tail grass, nor darnel.
We remove the insects that eat the heart and the leaf,
And those that eat the roots and the joints.
So that they shall not hurt the young plants of our fields.

Ode 8. Narrative. FURTHER PICTURES OF HUSBANDRY AND SACRIFICES CONNECTED WITH IT.

St. 1 describes the labours of the spring. 大田=甫田 in the last ode. 稼 may have here its proper meaning of 'sowing the seed,' including, however, all the other labour in connection with that. L. 2 refers to the preparatory work done in the winter. 種=擇其種, 'to select the seed; 戒=飭其具, 'to put the implements in good order.' L.3. 乃=則. As Yen Ts'an expands the line, 二者 (the two things mentioned in l.2) 既已周備,乃可以從事於耕. L. 4. 耜,—as in I. xv. I. 1. 覃 (read *yen*)=利, 'sharp.' L. 5. 俶=始, 'first,' 'to begin.' 載=事, 'business.'—'Our first business is with, we first go to work on, the south-lying acres.' L. 7 describes the growth of the grain. 庭=直, 'straight.' In l. 8, 若=順, 'to accord with.' 曾孫 is under the government of this 若.—The labours of the husbandmen and their success were all in accordance with the wishes of the distant descendant (民能順曾孫之意).

St. 2 describes the growth of the grain and the labours of summer. It is tried to explain 方 by 房, 'a house,' referring to the grain when it bursts from the ear, and the husk is all but empty. As the husk fills, but the grain is still soft, it is called 阜. 稂,—as in I. xiv. IV. 1; 莠,—as in I. viii. VII. 1, 2:—see the

神。秉畀炎火。

三章 有渰萋萋。興雨祁祁。雨我公田。遂及我私。彼有不穫穉。此有不斂穧。彼有遺秉。此有滯穗。伊寡婦之利。

四章 曾孫來止。以其婦子。饁彼南畝。

May the Spirit, the Father of husbandry,
Lay hold of them, and put them in the blazing fire!

3 The clouds form in dense masses,
And the rain comes down slowly.
May it rain first on our public fields,
And then come to our private!
There shall be young grain unreaped,
And here some sheaves ungathered;
There shall be handfuls left on the ground,
And here ears untouched:—
For the benefit of the widow.

4 The distant descendant will come,
When their wives and children
Are bringing food to those [at work] on the south-lying acres.

Shoo, IV.ii.4. The insects in ll. 4, 5 are described as 'caterpillars which injure the growing grain,' and are said to attack, severally, the different parts of the plant mentioned in the translation. We cannot, with our present knowledge, give to each its proper name. 穉 is applied to the young of plants, animals, and men; specially and properly, it denotes, as here, 'young grain.' Ll. 7, 8 are to be taken with Choo, as a prayer, though a good enough meaning is drawn from them by Yen Ts'an and others, who read them as indicative. 田祖,—as in the last ode. 田祖有神=田祖之神, 'the Spirit of the Father of husbandry.' The 有 must be considered here to have the expletive usage which often belongs to it.

St. 3 describes the loyal feeling of the husbandmen, and some ways in which kindness to the poor was manifested. Ll. 1—4 are best taken, like 7, 8 of last stanza, as expressing the wish or prayer of the husbandmen. 有渰 is descriptive of 'the clouds gathering,' and 萋萋 of their being collected in dense masses. 祁祁=徐, 'gently.' 'The rain comes,' says Yen Ts'an, 'so to as soak the ground, but yet not breaking the clods.' Ll. 3, 4,—see on Mencius, III. Pt. i. III. 9, 19. L. 5, probably refers to patches where the grain had not ripened as in the field generally, and which were left for the poor and the widow. L. 6. 穧=束, 'bundles,' or 'sheaves.' Some bundles would purposely be left, not gathered in; and so with some handfuls in l. 7, and ears in l. 8. 滯=遺棄, 'left behind.' Only the 'widow' is specified in l. 8, but the benefit, no doubt, extended to the poor generally. 伊=維, nearly = 'to be.'—Compare the legislation of Moses, in connection with the harvest, for the poor, in Deuteronomy xxiii. 19—22, *et al.*

St. 4. Ll. 1—4,—as in st. 3 of last ode. 'There, however,' says Choo Kung-tsëen, but I am not sure that he is correct, 'the great personages appear in the spring, to stimulate the husbandmen to diligence, but here in the harvest, to rejoice with them in the success of their labours. The words here are those of the hus-

田畯至喜。來方禋祀。以其騂黑。與其黍稷。以享以祀。以介景福。

The surveyor of the fields [also] will come and be glad.
They will come and offer pure sacrifices to the Spirits of the four quarters,
With their victims red and black,
And their preparations of millet:
Thus offering, thus sacrificing,
Thus increasing our bright happiness.

IX. *Chen pe Loh e.*

瞻彼洛矣

一章 瞻彼洛矣。維水泱泱。君子至止。福祿如茨。韎韐有奭。以作六師。

1 Look at the Loh,
With its waters broad and deep.
Thither has come our lord,
In whom all happiness and dignity are concentrated.
Red are his madder-dyed knee covers,
In which he might raise his six armies.

bandmen, stimulating one another, to rejoice the heart of their superior.' However this be, we must understand the sacrifices immediately spoken of as sacrifices of thanksgiving for the bountiful harvest. 禋 is the name for a sacrifice offered with a pure mind;—as in the Shoo, II.i. 6. 方禋祀＝禋祀四方之神, 'purely sacrifice to the spirits of the four quarters.' They would not do so, however, all at once, or all in one place, but in the several quarters, as they went along on their survey of the royal domain. For each quarter the colour of the victim was different, and hence we have the specification in l. 6 of a red victim which was offered to the Spirit of the south, and of a black victim, which was offered to the Spirit of the north. Choo says that l. 9 expresses the wish of the people for the happiness of the distant descendant. It seems more natural to take it as I have done.

The rhymes are—in st. 1, 戒*, 事, 耜, 畝*, cat. 1, t. 2; 碩*, 若*, cat. 3, t. 3: in 2, 阜*, 好*, 莠, *ib.*, t. 2; 螣 (prop. cat. 6), 賊, cat. 1, t. 3; 穉, 火*, cat. 15, t. 2: in 3, 萋, 祁, 私, cat. 15, t. 1; 穉, 穧, *ib.*, t. 2; 穗, 利, *ib.*, t. 3: in 4, 止, 子, 畝*, 喜*, cat. 1, t. 2; 祀, 黑, 稷, 祀, 福, *ib.* t. 3.

Ode 8. Narrative. THE FEUDAL PRINCES, MET AT SOME GATHERING IN THE EASTERN CAPITAL, PRAISE THE KING AS HE APPEARS AMONG THEM. To what time we should assign the piece, or who the king referred to was, we cannot tell. It seems quite absurd to assign the piece, with the Preface, to the reign of king Yëw, and say that it celebrates the ways of the ancient kings, to brand him for his neglect of them. Of the gatherings of the feudal nobles at the eastern capital, in the neighbourhood of the Loh, I have written on iii. IV.

St. 1. 洛,—see the Shoo, III. i. Pt. i. 53, 55, *et al.* As the 'eastern capital' was built near it, 洛 is often used for that in the Shoo. L. 2 here

二章 瞻彼洛矣。維水泱泱。君子至止。鞞琫有珌。君子萬年。保其家室。

三章 瞻彼洛矣。維水泱泱。君子至止。福祿既同。君子萬年。保其家邦。

2 Look at the Loh,
With its waters broad and deep.
Thither has our lord come,
The gems at his scabbard's mouth all-gleaming.
May our lord live myriads of years,
Preserving his House!

3 Look at the Loh,
With its waters broad and deep.
Thither has our lord come,
In whom all happiness and dignities are united.
May our lord live myriads of years,
Preserving his clans and States!

shows that the writer has the river in his view, though perhaps the occasion makes him speak of its waters in larger style than they deserved. 泱泱=深廣貌, 'the app. of being deep and wide.' 君子 is here, evidently,=天子, 'the son of Heaven,' the king. L. 4 is descriptive of him as concentrating in his own person all the happiness, riches, and dignity of the kingdom. 如茨,—as in VII. 4. Choo well explains the phrase here by 積, 'to be accumulated.' L. 5. *Mei*= 'madder-dyed.' I cannot accept the statement in the Shwoh-wăn that the term is a name of the madder plant;—see I. vii. XV. 1. *Këah*=韠, 'the knee covers.' 有奭,—as in iii. VI. 1. L. 6. 作=起, 'to raise.' The whole line must be taken as I have translated it. We are not to suppose that the object of the meeting celebrated was to raise the king's armies for some martial expedition; but the nobles thus express their joy in him as a sovereign equal to his position. 'Six armies' was the force of 75,000 men, which the king could raise in the royal domain.

St. 2. L. 4. *Pe* (Maou has 鞸 on the right) ='a scabbard;' *pung* was the name of the gems with which the king's scabbard was adorned about the top or mouth of it; and all the critics agree in taking *peih* of the gems at the end or bottom of it. But according to the analogy of the corresponding line in st. 1, and a hundred other lines in the She, *yëw-peih* can only be descriptive of the *pe pung*, and I have translated accordingly. Ll. 5, 6 contain a wish or prayer for the king or for his dynasty. 室家='the fortunes of his family or dynasty.' 'The son of Heaven,' says Choo Taou-hing (朱道行; Ming dyn.) 'has all under heaven for his family (天子以天下爲家).'

St. 3. L. 4. 同 is equivalent to 聚, 'to be collected;'—as in iii. VI. 2, *et al.* 家邦=家室 in last stanza. All the great families and all the States or regions in the kingdom are considered as belonging to the sovereign.

The rhymes are—in st. 1, 茨, 師, cat. 15, t. 1: in 2, 珌, 室, cat. 12, t. 3: in 3, 同, 邦, cat. 9: and perhaps, 矣, 止, cat. 1, t. 2, in all the stanzas.

X. *Shang-shang chay hwa.*

裳裳者華

一章 裳裳者華。其葉湑兮。我覯之子。我心寫兮。我心寫兮。是以有譽處兮。

二章 裳裳者華。芸其黃矣。我覯之子。維其有章矣。維其有章矣。是以有慶矣。

1 Splendid are the flowers,
And the leaves are luxuriant.
I see these princes,
And my heart is entirely satisfied.
My heart is entirely satisfied;—
Right is it they should have praise and prosperity!

2 Splendid are the flowers,
And deep is their yellow.
I see these princes,
Full of all elegance.
They are full of all elegance;—
Right is it they should have every blessing!

Ode X. Allusive and narrative. RESPONSIVE TO THE FORMER:—THE KING CELEBRATES THE PRAISES OF THE PRINCES. Nothing could be more natural than this view of the piece, which is given by Choo,—leaving the time and the king undetermined as in the preceding ode. The Preface says the piece was directed against king Yěw, who neglected the sons of ministers of worth, and gave the places which they should have occupied to mean creatures of his own. But there is nothing in the whole piece to lead our thought, away from the princes commended in it, to their fathers and ancestors.

St. 1. Choo, after Maou, defines 裳裳 by 堂堂, which Ying-tah again explains by 光明, 'brilliant,' 'splendid.' Comp. 皇皇者華 in i. IV. 1. Some adopt the reading of 常, and think that 常常 = the 常棣 of i. IV. 1. for which there seems no reason. 湑 = 盛貌, 'luxuriant-looking.' The beauty of the flowers and the luxuriance of the leaves are in allusion to the elegance and accomplishments of the feudal princes;—it seems absurd, in K'ang-shing and others, to find the king in the flowers, standing high, and the princes in the leaves, growing below. 之子,—these gentlemen;'—the princes whom the ode celebrates. Ll. 3—6,—see on ii. IX. 1.

St. 2. L. 2. 芸,—the dict. says that this term is to be read here as 運, but does not define its meaning. Maou and Choo understand it as indicating 'the abundance or depth of the yellow (黃盛).' L. 4. 章 = 文章, 'elegance;' referring, I suppose, to their dress, equipments, and accomplishments. L. 6. 慶 = 福慶, 'happiness and prosperity.'

三章 裳裳者華。或黃或白。我覯之子。乘其四駱。乘其四駱。六轡沃若。

四章 左之左之。君子宜之。右之右之。君子有之。維其有之。是以似之。

3 Splendid are the flowers,
Some yellow, some white.
I see these princes,
Drawn by their four white steeds, black-maned.
They are drawn by their four white steeds, black-maned,
And the six reins are glossy!

4 To the left [they move], to the left,
And they execute the movement properly.
To the right [they move], to the right,
And they execute the movement properly.
They are possessed of the ability,
And right is it their movements should indicate it.

St. 3 Ll. 4—6,—see on i.II. 2, III. 4.

St. 4. This stanza is all narrative. By the 君子 we are to understand the princes,—the 之子 of the other stanzas; and by ll. 1,3 are intended their movements and deportment on all sides, in all circumstances. 宜之 and 有之 have a similar meaning. Choo Kung-ts'ëen says that 有之 in l. 4 is to be referred to the external demonstrations of the princes, and in l. 5, to their internal possession of what these were the outcome of. Then the last line says that it was only natural the external demonstration should be in harmony with the internal reality.—Yen Ts'an, who adopts the view of the Preface, refers 君子 to the fathers or ancestors of the 之子, the princes or nobles spoken of; and holds that l. 6 means—'It is right they should be like their fathers.' One can only smile at such exegesis.

The rhymes are—in st. 1, 湑, 寫*, 寫*, 處, cat. 5, t. 2: in 2, 黃, 章, 章, 慶*, cat. 10: in 3, 白*, 駱, 駱, 若*, cat. 5, t. 3: in 4, 左, 宜*, cat. 17; 右*, 有*, 有*, 似, cat. 1, t. 2.

I. *Sang-hoo.*

桑扈之什二之七

桑扈

一章 交交桑扈。有鶯其羽。君子樂胥。受天之祜。

二章 交交桑扈。有鶯其領。君子樂胥。萬邦之屏。

1 They flit about, the green-beaks,
With their variegated wings.
To be rejoiced in are these princes!
May they receive the blessing of Heaven!

2 They flit about, the green-beaks,
With their glancing necks.
To be rejoiced in are these princes!
They are screens to all the States.

Title of the Book.—桑扈之什, 二之七, 'The Decade of Sang-hoo; Book VII. of Part II.'

Ode 1. Allusive and narrative. The king, entertaining the chief among the feudal princes, expresses his admiration of them, and good wishes for them. As usual, king Yëw is found here by the old interpreters, who think that the piece was designed to reprove somehow the want of propriety in the festal intercourse between him and the princes. Këang Pingchang adduces various passages from Tso-she, in which ll. 3, 4 of stt. 3, 4 are quoted, in support of this view; but the lines might serve the purpose for which the speakers in Tso-she employ them, on the interpretation of the ode adopted by Choo, and which I am obliged to follow.

St. 1. 交交,—as in I. xi. VI. *Sang-hoo*,—as in v. II. 5. The bird is said to be called 'the mulberry *hoo*, because it appears when the mulberry tree is coming into leaf. 鶯 is applied to the feathers of birds which are 'striped and variegated,'—有文章, as Maou expresses it. Ll. 1, 2, here and in the next stanza, are intended to compliment the princes on the elegance of their manners.

L. 3. Choo takes 胥 as a final particle, like 只, which we have often met with, and often occurring after 樂; and 君子 refers to the princes whom the king was feasting. Maou gives 胥 as = 皆, 'all,' and 君子 as embracing both the king and his princes;—which is very unnatural, and difficult of construction. Still more unlikely is Ch'ing's view of 胥 as 'the designation of men of talents and wisdom.' The dict. gives both Maou and Choo's account of 胥, with reference to this line, without any further remark. L. 6 may be explained indicatively, or, with Choo, as a prayer of the king for the princes. 祜=福, 'happiness,' 'blessing.'

St. 2. 領 = 頸, 'the neck.' The last line leads us to think of the *keun-tsze* as the chief of the princes, rulers of the larger States, and having authority over the smaller ones, so that all the regions of the entire kingdom were sheltered behind them as so many 'screens.'

三章 之屏之翰。百辟爲憲。不戢不難。受福不那。

四章 兕觥其觩。旨酒思柔。彼交匪敖。萬福來求。

3 These screens, these buttresses,—
All the chiefs will take them as a pattern.
Are they not self-restrained? Are they not careful?
Will they not receive much happiness?

4 How long is that cup of rhinoceros' horn!
Good are the spirits in it and soft.
While it passes round, they show no pride;
All blessing must come to seek them.

II. *Yuen yang.*

鴛鴦

一章 鴛鴦于飛。畢之羅之。君子萬年。福祿宜之。

1 The Yellow ducks fly about,
And are taken with hand-nets and spread-nets.
May our sovereign live for ten thousand years,
Enjoying the happiness and wealth which are his due!

St. 3. L. 1. 之＝是, 'this,' 'these.' 翰 is used in the sense of 幹, the frame-planks used in building, and here equivalent to 'supports,' 'buttresses.' L. 2. 辟＝君, 'ruler,' 'chief.' The 'hundred *peih*' are all the smaller princes, who looked up to the 君子 in the ode, and took them for a pattern (憲＝法; 爲憲＝以之爲法). Ll. 3,4 are taken by Choo interrogatively, according to a usage, which we shall find common in Parts III and IV. Maou also adopts substantially the same construction. 戢＝斂, 'to gather;' here＝'self-collected.' 難＝愼, 'to be careful.' Wang Gan-shih brings out the meaning of the term thus,—難則不易,易則傲慢, 'Feeling the *difficulty* of their position, they did not have a sense of ease; that sense would have been seen in arrogance.' 那＝多, 'much,' 'great.' Choo's expansion of the lines is 豈不斂乎,豈不愼乎,其受福,豈不多乎.

St. 4. 兕角,—as in I.i.III. 3. 其觩＝有捄, in v.IX. 1. Yen Ts'an and others say that the rhinoceros' cup here was inflicted on guests guilty of any impropriety. It may have been employed, sometimes, for that purpose; but there is no reference to such a use of it here, nor in I.i III. L. 2. The 思 is taken here as a medial particle. So, Wang Yin-che contends, it should be taken in I. i. I. 2, where, however, it may have its usual meaning. There are other instances of its occurring in the middle of lines, as here. L. 3. 彼交＝'in their intercourse,' or 'they in their conviviality.' 敖＝傲, 'to be proud,' 'arrogant.' On this and l. 4. Choo says, 無所傲慢,則我無事於求福,而福反來求我也. Wang Yin-che construes l. 3 differently. He gives to 彼 the meaning of 匪, and

二章 鴛鴦在梁。戢其左翼。君子萬年。宜其遐福。

三章 乘馬在廄。摧之秣之。君子萬年。福祿艾之。

2 The Yellow ducks are on the dam,
With their left wings gathered up.
May our sovereign live for ten thousand years,
Enjoying the lasting happiness which is his due!

3 The teams of steeds are in the stable,
Fed with forage and grain.
May our sovereign live for ten thousand years,
Sustained in his happiness and wealth!

tries to show that the two characters are sometimes interchanged. His proof is not very extensive; but we might accept it, if he did not also have to go on to insist on 交 being read as, and equivalent to, 姣.

The rhymes are—in st. 1, 扈, 羽, 胥, 祜, cat. 5, t. 2: in 2, 扈, 胥; 領, (prop. cat. 12), 屏, cat. 11: in 3, 翰, 憲, 難, 那 (prop. 17), cat. 14: in 4, 觩, 柔, 敖, (prop. cat. 2), 求, cat. 3, t. 1.

Ode 2. Allusive. RESPONSIVE TO THE LAST ODE;—THE PRINCES EXPRESS THEIR PRAYERS AND WISHES FOR THE KING. The writer, it is supposed in the Preface, speaks here of the ancient wise kings, who dealt with all creatures as they ought to do, and exacted moderate revenues for their own support. It would be amusing, but a waste of time, to exhibit how the allusive lines are tortured to harmonize with this view. Even Këang Ping-chang rejects it; but he adopts a view from Ho Këae, which is about as absurd, contending that the parts of the ode suit admirably the history of king Yëw, and of his relations to his wife and his concubine Paou Sze. Adopting, as I have done, the interpretation given by Choo, which suits admirably the last two lines of the stanzas, we can make nothing out of the first two which will indicate the nature of the allusive element in them, and can only say that the ode is a remarkable instance of the allusive element in which there is no admixture of the metaphorical. So Yen Ts'an characterizes it, (典之不兼比者); and yet he proceeds to serve up afresh the inanities of Maou.

St. 1. The *yuen* is the male, and the *yang* the female of what is called the 'Mandarin duck,' —*anas galericulata*. I adopt for it the name of 'the Yellow duck (黃鴨),' by which it is designated in the *Pun-ts'aou*, with reference to the prevailing colour of its plumage, though that is variegated, and the creature is, perhaps, the most beautiful of all the duck tribe. Another name for it is 匹鳥, which may be translated 'the Faithful bird,' as it is supposed to be a monogamist, and if either of a pair die, the other is said to pine away, and follow its mate to the grave from sorrow. The male and female do show an extraordinary attachment to each other, which is, with the Chinese, an emblem of conjugal fidelity. 畢 is the name for a hand-net, with a long handle, with which creatures may be surprised and taken; 羅, in distinction from the other, is a spread-net, into which they go or fall themselves. 君子 is here = 天子, 'the king.' 宜之 conveys the idea that all blessings are the king's 'due.'

St. 2. L. 2 has wonderfully vexed the critics. The translation may be regarded as literal. One of the commentators Ch'ang (長子), who preceded Choo, says, 'When birds sit or roost together, their heads are turned in opposite directions, bringing their left wings folded up, so as to lean on each other, while their right wings are left at liberty to guard against any danger that may approach.' This may be doubted as a general fact, but the writer of the ode had probably seen a pair of the Yellow ducks seated on a dam in the position which Ch'ang describes. It would be an instance of their mutual attachment, which I believe to be a fact. L. 4. 遐=遠 or 久, 'long-continued.'

Stt. 3, 4. 乘馬,—'teams of horses.' These are supposed to be the teams of the royal carriages; but I do not see that this is necessary, any more than that we should find out some connection between the king and the ducks. L. 1. The dict. reads 摧 here as *ts'o*, and

四章 乘馬在廄。秣之摧之。君子萬年。福祿綏之。

4 The teams of steeds are in the stable,
Fed with grain and forage.
May our sovereign live for ten thousand years,
In the comfort of his happiness and wealth!

III. *Kwei peen.*

頍弁

一章 有頍者弁。實維伊何。爾酒既旨。爾殽既嘉。豈伊異人。兄弟匪他。蔦與女

1 Those in the leather caps,—
Who are they?
Since your spirits are [so] good,
And your viands are [so] fine,
How can they be strangers?
They are your brethren, and no others.
[They are like] the mistletoe and the dodder,

makes it = 莝, 'to cut forage.' The meaning is correct, but the rhyme in st. 4 will not admit of the pronunciation *ts'o*. The meaning of the line appears in the translation, but we need not insist on what most of the critics enlarge on,—that the horses were fed with forage when they were not employed, and with grain, when they were called forth to service. 艾 = 養, 'to nourish.' One of the Soos takes it here in the sense of 老, 'to become old,' which also gives a suitable sense (福祿終其身). 綏 = 安, 'to give rest,' or 'solace.'

The rhymes are—in st. 1, 羅, 宜*, cat. 17: in 2, 翼, 福*, cat. 1, t. 3: in 3, 秣, 艾, cat. 15, t. 3: in 4, 摧, 綏, *ib.*, t. 1.

Ode 3. Narrative, with allusive and metaphorical portions, in all the stanzas. Celebrating the king feasting with his relatives by consanguinity and affinity. The concluding five lines of st. 3 give some countenance to the view of the ode insisted on by the interpreters of the old school,—that the piece was intended by way of warning, to admonish king Yĕw, who was abandoning himself to feasting and mirth when ruin was imminent. Still the spirit of the whole ode is so joyous, that we need not find in those lines any reference to special dangers which the writer had in mind, but only the general uncertainty of life, which made him think that the best plan was to enjoy the pleasures of the present time.

With regard to the different elements in the composition of the stanzas, Foo Kwang says, 'L. 1 in itself only says that those present at the feast were in their leather caps, and is simply narrative, but the second line is suddenly interjected, and serves to introduce ll. 4, 5 below, so that ll. 1, 2 become allusive. Then we have the metaphorical element in ll. 6, 7.'

St. 1. L. 1. Ying-tah observes that 弁 is the general name for a cap. There are many varieties of it:—the 爵弁 used by an officer at sacrifices; the 韋弁, used in war; the 冠弁, used in hunting. The 皮弁 was used both by high and low, and therefore we know it must be it which is intended here. Ts'aou Suy-chung says that the 皮弁 was the ordinary cap worn at court, and at entertainments. As distinguished from the 韋, it was made of deer skin, while the other was made from the skin of the ox. 有頍 describes 'the app. of the cap,' but in what way we cannot tell. L. 2 = 是(實 = 寔 = 是)何人乎,—as in

蘿。施于松柏。未見君子。憂心奕奕。旣見君子。庶幾說懌。

二章 有頍者弁。實維何期。爾酒旣旨。爾殽旣時。豈伊異人。兄弟具來。蔦與女蘿。施于松上。未見君子。憂心怲怲。旣見君子。庶幾有臧。

Growing over the pine and the cypress.
While they do not see you, O king,
Their sorrowful hearts are all-unsettled.
When they do see you,
They begin to be happy and glad.

2 Those in the leather caps,—
Who are they?
Since your spirits are [so] good,
And your viands are all of the season,
How can they be strangers?
They are your brethren, all assembled.
[They are] like the mistletoe, and the dodder,
Growing over the pine.
While they do not see you, O king,
Their hearts are full of sorrow.
When they do see you,
They begin to feel that things are right.

the translation. It is better to take the line thus, than as if, with Yen Ts'an and Këang, it=' what for is this?' 維 and 伊 have both to be disregarded;—simply expletives. Ll. 3, 4 are addressed to the king as the entertainer or host Ll. 5, 6. The 蔦 is a parasitical plant, no doubt of the genus *viscum*. It may not be the mistletoe grown on the oak, but it is a plant of the same kind. Acc. to Maou and Choo, the 女蘿 is the same as the 兎絲, 'rabbit-silk,' which is another name for the 唐, or dodder, of I. iv. IV. 1. This identification has been impugned, and the author of the Japanese plates says both the critics were in error. According to the picture given there, some kind of *moss* is intended. 施,—as in I. i. II. 1. Ll. 8—12. I have been puzzled to know whether we should take these lines as in the 1st person, the writer expressing his own sentiments, and 君子 belonging to the guests; or as I have done in the translation. What mainly determined me was the 奕奕, which would seem to put 心 in the plural. See the phrase in iii. V. 4, where it denotes 'in many trains.' Here it is applied to the thoughts of the princes, 'loose and unconnected,' 'unsettled.' 庶幾=' to approximate to.'

St. 2. L. 2. 期 is a final particle, interrogative, interchangeable with the 其 used in the same way, as in I. ix. III. 1, 2, *et al.* After Maou, Choo explains 時 by 善, but that is quite unnecessary. The character is here=

三章 有頍者弁。實維在首。爾酒既旨。爾殽既阜。豈伊異人。兄弟甥舅。如彼雨雪。先集維霰。死喪無日。無幾相見。樂酒今夕。君子維宴。

3 There are those in the leather-caps,
Which they wear on their heads.
Since your spirits are [so] good,
And your viands are [so] abundant,
How can they be strangers?
They are your brethren, and your relatives by affinity.
When there is going to be a fall of snow,
There is first the descent of sleet.
Death and ruin may come any day,
It is not long that you will see one another.
Rejoice over your spirits for the present evening;
O king, enjoy the feast.

IV. *Keu heah.*

車舝

一章 閒關車之舝兮。思孌季女逝兮。匪飢匪渴。

1 *Këen-kwan* went the axle ends of my carriage,
As I thought of the young beauty, and went [to fetch her].
It was not that I was hungry or thirsty,

'being in season.' L. 6. 具=俱, 'all.' L. 10. 怲怲 expresses 'the depth of the sorrow (憂盛滿).' L. 12. 臧=善; but the 'goodness' is that indicated in the translation. As Ch'in T'uy (陳推; Ming dyn.) says, 天倫之樂既敘,天下事無有善於此者,故曰有臧.

St. 3. L. 2. 阜=多, 'many,' 'abundant. L. 6. 甥舅 denotes the princes who were connected with the king by marriage, and had not the *Ke* surname. The Urh-ya says, 'A mother's brothers are called 內舅; a wife's father is called 外舅; an aunt's son, 甥; so are a wife's brothers, and a sister's sons. To all who stand to me in the relation of 舅, I stand in the relation of 甥.' Ll. 7, 8. 霰 denotes 'sleet,' when the air has still enough of warmth in it to prevent the formation of snow. But when sleet once falls, we may presume that snow will soon follow it. L. 10=相見之日未知有幾, 'You do not know how many will be the days when you can thus meet together.' Ke Pun (季本; Ming dyn.) supposes that this and the other lines were the language passing from mouth to mouth at the feast. Rather they express the sentiment which the writer thinks should animate the company.

德音來括。
雖無好友。
式燕且喜。
二章
依彼平林。
有集維鷮。
辰彼碩女。
令德來教。
式燕且譽。
好爾無射。

But [I longed] for one of such virtuous fame to come and be
with me.
Although no good friends be with us,
We will feast and be glad.

2 Dense is that forest in the plain,
And there sit the long-tailed pheasants.
In her proper season that well-grown lady,
With her admirable virtue, is come to instruct me.
We will feast, and I will praise her.
'I love you, and will never be weary of you.'

The rhymes are—in st. 1, 何, 嘉, 他, cat. 17; 柏, 奕*, 懌*, cat. 5, t. 3: in 2, 期, 時, 來, cat. 1, t. 1; 上, 怲, 臧, cat. 10: in 3, 首, 阜, 舅, cat. 3, t. 2; 霰*, 見*, 宴*, cat. 14.

Ode 4. Narrative and allusive. THE REJOICING OF A BRIDEGROOM OVER HIS YOUNG, BEAUTIFUL, AND VIRTUOUS BRIDE. If we are to believe the 'little Preface,' and the critics who follow it, whether in whole like Yen Ts'an, or in part like Këang Ping-chang, we have in these verses an officer., not rejoicing over the bride whom he had got for himself, but drawing the picture of a lady whom he would rejoice to see as the bride of king Yëw, instead of the hated and odious Paou Sze. With reason does Choo discard the authority of the Preface. Accepting the interpretation of the ode which lies upon its surface, we can sympathize with the writer in his joy, though some of his expressions are sufficiently strange and grotesque.

St. 1. 舝,—as in I.iii.XIV. 3. Choo says here that when the carriage was not in use, the *heah* were taken out, and were put in when it was about to be used. This I can hardly understand, unless we are to take the term for the bolt or pin of the axle ends, and not those ends themselves. *Këen-kwan* give the noise made by the iron ends of the axle, as the carriage moved on. 孌=美貌, 'beautiful-looking.' 逝=往, 'to go,' meaning that he went in his carriage, and met his bride at her parents' house, according to the proper rule on such occasions (逝=往迎之). Ll. 3,4. The writer hungered and thirsted, but it was not for food and drink, but for his bride. 德音,—as in I.iii.X. 1, *et al.* 括=會, 'to meet with,' 'to be associated with.'—These four lines should be translated, I think, in the past tense, but in 5,6 the lady is at home with him in his house. The presence of friends is generally necessary to constitute a feast, but he and she would suffice alone for their mutual happiness.

St. 2. 依 is defined by 茂木貌, 'the app. of luxuriant trees.' 平林=平地之木成林, 'trees in a plain forming a forest.' The *k'ëaou* is a pheasant, with a long tail, rather less, Choo says, than the 翟, whose flesh is very delicate. The pheasants were in their proper place in the forest, and so, the writer felt, was his bride in his house. Maou and Choo define 辰 simply by 時, 'time;' but responding, as the term does, to 依 in l. 1, it =, as the 'Complete Digest' has it, 嫁之及時, 'married at the proper time,' 'in season.' The 德音 in the last st. gives place to 令德 here. The writer knows the lady now,—no longer by report. L. 5 is thus expanded in the 'Essence and Flower of the She:' 我用燕飲以樂之.且稱譽其德, 'I feast her to make her glad, and praise her virtue.' In l. 6 the husband speaks directly to his bride.

三章
雖無旨酒。式飲庶幾。
雖無嘉殽。式食庶幾。
雖無德與女。式歌且舞。

四章
陟彼高岡。析其柞薪。
析其柞薪。其葉湑兮。
鮮我覯爾。我心寫兮。

五章
高山仰止。景行行止。
四牡騑騑。六轡如琴。
覯爾新昏。以慰我心。

3 Although I have no good spirits,
We will drink [what I have], and perhaps [be satisfied].
Although I have no good viands,
We will eat [what I have], and perhaps [be satisfied].
Although I have no virtue to impart to you,
We will sing and dance.

4 I ascend that lofty ridge,
And split the branches of the oaks for firewood.
I split the branches of the oaks for firewood,
Amid the luxuriance of their leaves.
I see you whose match is seldom to be seen,
And my whole heart is satisfied.

5 The high hill is looked up to;
The great road is easy to be travelled on.
My four steeds advanced without stopping;
The six reins [made music] in my hands like lute-[strings].
I see you my bride,
To the comfort of my heart.

St. 3. In st. 1 the bridegroom had said that without the aid of friends, they would feast and be happy together. Here he says that they would be so, without the appliances of an ordinary feast in good wine and viands. The 'Complete Digest,' explains 庶幾 by 冀望, 'hoping,' but it does not add of what the hope was. The old interpreters make the hope to be that the king would change his ways, and receive from this good mate the help she was able to give him! I believe I have caught the meaning of the writer.

St. 4. Ll. 1, 2 describe a labour on the part of the writer for which we are not prepared. It is not to be supposed that he actually did what these lines say, and I cannot regard ll. 1—4 as allusive, but as metaphorical. It was no easy thing to ascend the high ridge, and split the branches of the oaks; but when accomplished, such luxuriant trees repaid the labour (其葉湑兮). So it had not been an easy thing to get the bride he had done (comp. I. i. I.), but now that she was got, he forgot all the anxieties of his quest. In l. 5, 鮮=罕, 'seldom.' Koo K'e-yuen (顧起元; Ming dyn.) gives the meaning of the line well: 鮮我覯爾,猶言難得見爾也,蓋惟其令德,世不恆有,故云然, 'Her ad-

V. *Ts'ing ying.*

青蠅

營營青蠅。止于樊。豈弟君子。無信讒言。一章

營營青蠅、止于棘。讒人罔極。交亂四國。二章

1 They buzz about, the blue flies,
Lighting on the fences.
O happy and courteous sovereign,
Do not believe slanderous speeches.

2 They buzz about, the blue flies,
Lighting on the jujube trees.
The slanderers observe no limits,
And throw the whole kingdom into confusion.

mirable virtue was such as the world does not always have, and therefore he thus expresses himself.'

St. 5 gives, as it were, a summary of the whole ode. We can understand the lady's being compared to a 'high hill.' The appropriateness of 'a great road' is not so obvious (景行, 大道). 止 is the final particle. 騑騑,—as in i. II. 1, 2. The most natural interpretation of l. 4 is that which I have given; Choo seems to make the meaning to be that the reins were handled as skilfully as the strings of a lute are arranged. In the Le Ke, XXIX. 19, ll. 1, 2 are quoted, and a remark from Confucius is adduced, bringing out a lesson from the whole ode on the earnest pursuit of virtue! What he says is not to be taken as giving his view of the meaning of the ode; but he could hardly have said what he did, if he had interpreted it as the Preface does.

The rhymes are—in st. 1, 舝, 逝, 渴, 括, cat. 15, t. 3; 友*, 喜, cat. 1, t. 2: in 2, 鷮, 教, cat. 2; 譽, 射*, cat. 5, t. 2: in 3, 幾, 幾, cat. 15, t. 1; 女, 舞, cat. 5, t. 2: in 4, 岡 (prop. cat. 10), 薪, cat. 12, t. 1; 湑, 寫*, cat. 5, t. 2: in 5, 仰, 行*, cat. 10; 琴, 心, cat. 7. t. 1.

Ode 5. Metaphorical and allusive. AGAINST LISTENING TO SLANDERERS. The Preface says the piece was directed against king Yëw, who lent a ready ear to slander, and Choo so far agrees with it, taking it as a warning to some king, without mentioning Yëw. Some make it directed against king Le; but that is altogether an immaterial point. To me the piece looks suspiciously like one of the *Fung;* and there have been critics who on some little show of evidence have claimed a place for it in Part I, Bk. IX.; but there is no answering the question put by Këang Ping-chang, 'If it belong to the *Fung*, how did it come to be placed here in the *Ya?*' With regard to the difft. character of the first stanza and of the two others, Lëw Kin says, 'In the 1st stanza the flies and the *keun-tsze* appear as if in correlation, from which we know that the flies are here spoken of metaphorically. In the other two stanzas, the flies and the slanderers are in correlation and hence we know that their structure is allusive. The metaphor and the allusion are here very like each other, but they are really distinct;—as in the *K'ae fung.*'

St. 1. 營營 give 'the buzzing noise' made by the flies, as they come and go. I do not know that there is any difference between the 青蠅 here, and the 蒼蠅 of I. viii. I. 1. The Japanese plates do not give the *ts'ing ying* at all, and Hing Ping says that the *ts'ang* is a variety of it. Ch'ing says that the fly in the text dirties what is white, and makes it black, which makes it the fit emblem of a slanderer. 樊=藩, 'a fence, or hedge.' L. 3,—as in ii IX. 3, *et al.;* only by 君子 here the king is intended. It is difficult to believe that either Yëw or Le, or any sovereign of similar character, could be spoken of as in this line.—Both Yen Ts'an and Këang adduce here a passage from the books of Han, (武五子傳, 'History of the Five Sons of Woo') to the effect that the king of Ch'ang-yih dreamt one night of the emperor Heaou-woo, that he saw a great accumulation of filth left by these blue flies on the stairs of the palace, and consulted one of his officers on the subject, who quoted this ode, and told him that the dream indicated that there were many calumniators about him.

三章 營營青蠅。止于榛。讒人罔極。構我二人。

3 They buzz about, the blue flies,
Lighting on the hazel trees.
The slanderers observe no limits,
And set us two at variance.

VI. *Pin che tsoo yen.*

賓之初筵

一章 賓之初筵。左右秩秩。籩豆有楚。殽核維旅。

1 When the guests first approach the mats,
They take their places on the left and the right in an orderly manner.
The dishes of bamboo and wood are arranged in rows,
With the sauces and kernels displayed in them.

St. 2. Choo defines 極 in l. 3 by 已, so that 罔極 would = 無已, 'without stopping.' 四國,—'the four quarters of the kingdom.'

St. 3. It is easy to see that 構 in l. 4 must be equivalent to 交亂 in the prec. stanza; but it is a question how the term comes to have this significance. Both Ch'ing and Choo give the meaning of it as 合, 'to bring together,' the connection showing that the issue is variance. From 我二人, we must infer that the speaker had fallen under the king's suspicions in consequence of being slandered; but it is strange any one should thus speak of the king on a level with himself. We might understand, indeed, the duke of Chow's thus addressing king Ching, and some have therefore assigned the ode to him, and explained the whole of the circumstances which brought the duke under suspicion for a time; but the language of the 4th lines in stt. 2,3 is not sufficient to justify such a view.

The rhymes are—in st. 1, 樊, 言, cat. 14: in 2, 棘, 極, 國, cat. 1, t. 3: in 3, 榛, 人, cat. 12, t. 1:

Ode 6. Narrative. Against drunkenness. Drinking according to rule, and drinking to excess. A lively picture of the license of the times. The old interpreters and Choo agree in thinking that the author of this was duke Woo of Wei;— whose praises are sung in I. v. I. There is not only the authority of the Preface for this, but that also of Han Ying, who adds, moreover, that Woo made it, when repenting that he himself had fallen into the vice which he so graphically describes and strongly condemns. To him also is ascribed the second ode in Pt. III. iii. He played an important part in the affairs of the kingdom, which terminated in the death of king Yëw, and the removal of the capital from Haou to Loh. The piece before us is descriptive, we may presume, of things as they were at court in the time of Yëw. The general plan of it is plain enough. In stt. 1, and 2 we have two instances of the temperate use of spirits, and in 3—5 we have the abuse of them on festive occasions. St. 1 is occupied with the moderate use of them at trials of archery before the king, when no license was indulged in. St. 2 is said to show the same moderation on occasions of sacrifice; but there is much in it that is perplexing and difficult to understand. The riotous feast described in stt. 3—5 was, probably, the entertainment given by the king to the princes of the same surname with himself, at the conclusion of the seasonal sacrifices;—the 'second benefit,' mentioned in the 5th ode of last Book. Stt. 3, 4 are sufficiently easy; but we are tasked to the utmost to explain satisfactorily all the lines of st. 5.

St. 1. There were various trials of skill in archery, of which the greatest was that here referred to,—before the king, and called 'the great archery (大射).' The competition, it appears, was preceded, not by a heavy feast, but by a slight entertainment. L. 1. The guests need not be confined to those who were to take part in the shooting, though the 'Complete Digest' says so, 賓, 行射之人. There

酒既和旨。
飲酒孔偕。
鐘鼓既設。
舉醻逸逸。
大侯既抗。
弓矢斯張。
射夫既同。
獻爾發功。
發彼有的。
以祈爾爵。

The spirits are mild and good,
And they drink, all equally reverent.
The bells and drums are properly arranged;
And they raise their pledge-cups with order and ease.
[Then] the great target is set up;
The bows and arrows are made ready for the shooting;
The archers are matched in classes.
'Show your skill in shooting,' [it is said].
'I shall hit that mark,' [it is responded],
'And pray you to drink the cup.'

would be many others present,—princes, nobles, and officers. 筵=席, 'a mat,'—one made of bamboo. As in those early times they did not use tables, but entertainments were set out upon mats laid on the floor instead, 'to come to the mat (初筵=初卽席)' was equivalent to 'to come to the feast.' L. 2. 左右 are referred to the mats. 秩秩,—as in I. xi. III. 3, *et al.* The order would appear in the salutations exchanged by the guests with their host and with one another, and in all their demeanour. L. 3,—as in i. V. 3, 楚 here being equal to 踐 there. L. 4. 殽 here is the name of the contents of the *pëen*, not flesh, but pickles, sauces, &c. Perhaps preserved fruits may be included;—whatever of the kind was suitable for a slight entertainment. Ying-tah observes that 殽 is a general name, and may comprehend every thing brought upon the table (or mat), the *hih* or kernels of the *tow* included; but its meaning must be here restricted. 旅=陳, 'to set in order,' 'to set forth.' L. 5. 和旨 is explained by 調美, 'tempered and fine,' so that I suppose that anciently the Chinese drank their spirits diluted, as they do now. L. 6 偕=齊一, 'in the same spirit and manner.' L. 7 refers to a necessary change which was made in the arrangement of these instruments. The archery took place in the open court, beneath the hall or raised apartment where the entertainment was given. Near the steps leading up to the hall was the regular place of the bells and drums, but it was necessary now to remove them more on one side, to leave the ground clear for the archers. L. 8. 醻 here=醻爵, 'the pledge-cup.' The host first presented a cup to the guest, which the latter drank, and then he returned a cup to the host. After this preliminary ceremony, the company all drank to one another,—'took up their cups,' as it is here expressed. 逸逸 is descriptive of the order and decency with which the cup went round. After this cup, the business of the meeting was proceeded to. L. 9. The 'great target' was that used by the king, and in trials under his eye;—we need not go into a description of it. Choo defines 抗 (read *kang*) by 張, 'to spread,' 'to set out;' but that meaning of the character is not given in the dictionary, which quotes the passage under the definition of 舉, 'to lift or raise up.' K'ang-shing refers the term to the centre part, a boar's head, painted on a piece of wood or cloth, which was now taken and affixed to the target frame in its place. L. 10. 斯 is here = 乃, used as the substantive verb. 張 can hardly mean that the bows were bent and the arrows upon them, but that both bows and arrows were held ready for shooting. L. 11. 同=比, 'to be matched.' Three pairs were chosen by the officers who had the direction of the trial. The others matched themselves. L. 12. 爾 requires that we take this line as the utterance of some one, probably of the opponent of the archer who was going to shoot; and then in ll. 13,14 we have the archer's reply. L. 13= 'I will make a bull's eye.' The defeated member of a pair had to drink a cup of spirits as a punishment; and to this l. 14 refers.

二章

籥舞笙鼓。樂既
和奏。烝衎烈祖。
以洽百禮。百禮
既至。有壬有林。
錫爾純嘏。子孫
其湛。其湛曰樂。
各奏爾能。賓載
手仇。室人入又。
酌彼康爵。以奏
爾時。

2 The dancers move with their flutes to the notes of the organ and drum,
While all the instruments perform in harmony.
All this is done to please the meritorious ancestors,
Along with the observance of all ceremonies.
When all the ceremonies have been performed,
Grandly and fully,
'We confer on you great blessings,' [says the representative of the dead],
'And may your descendants [also] be happy!'
They are happy and delighted,
And each of them exerts his ability.
A guest draws the spirits,
An attendant enters again, with a cup,
And fills it,—the cup of rest.
Thus are performed your seasonal ceremonies.

St. 2, acc. to the view of Maou and most of the critics, illustrates the temperate use of spirits at sacrifices,—one of the seasonal sacrifices to ancestors being in the writer's eye, as is indicated in the last line. What is here described took place, I suppose, as the proper business of the sacrifice was being concluded. L. 1. 籥舞,—comp. l. 1. in I.iii. XVII. 3. Maou says on the whole line, 秉籥而舞,與笙鼓相應,—as in the translation. L. 2,—comp. l. 1 in vi.V. 6. 和='in concert.' L.3. 烝=進, 'to bring forward,' 'to advance;' 衎=樂, 'to give pleasure to;' 烈=業, meaning 'meritorious.' This line refers, probably, to the dancing and music, as intended to please the ancestors who were the objects of the sacrifice, and is said, in l. 4, to be a sequel of, or in harmony with, all the other ceremonies which had been observed. 洽=合,='in accord with.' L. 6 intimates that the great (壬=大) observances, in the minutest portions (林=盛) of them, had been attended to. Ll. 7,8 contain the communication from the spirits of the ancestors to the king or principal in the sacrifice. 其 has the optative force. 湛=樂, 'to be happy.' Ll. 6-14 are understood to refer to the ceremony of drinking with the representative of the spirit on the part of the guests, and to which all the previous part of the stanza is introductory. In ll. 9,10. we can only take 曰 as a particle, and lay little stress on the 爾, but render it in the 3d person. But what is meant by their 'displaying their ability,' I cannot tell, unless it be that they somehow showed their interest in the ceremony that was going on. The 'guest' in l. 11 is said to be the eldest of all the scions of the royal House present on the occasion. At this point, he presented a cup to the representative of the ancestor, and received one from him. He then proceeded to take some more spirits from one of the vases of supply (仇=挹於罍), and

三章 賓之初筵。溫溫其
恭。其未醉止。威儀
反反。曰既醉止。威
儀幡幡。舍其坐遷。
屢舞僊僊。其未醉
止。威儀抑抑。曰既
醉止。威儀怭怭。是
曰既醉。不知其秩。
四章 賓既醉止。載號載
呶。亂我籩豆。屢舞

3 When the guests first approach the mats,
All harmonious are they and reverent.
Before they have drunk too much,
Their deportment is carefully observant of propriety;
But when they have drunk too much,
Their deportment becomes light and frivolous:—
They leave their seats, and go elsewhere,
They keep dancing and capering.
Before they have drunk too much,
Their deportment is cautious and grave;
But when they have drunk too much,
Their deportment becomes indecent and rude:—
Thus when they have too much,
They lose all sense of orderliness.

4 When the guests have drunk too much,
They shout out and brawl.
They disorder the dishes;

the attendant (室人,—'a man of the chambers.' Who he was is much disputed.) in l. 11 came in, and filled another cup (又=復), which was also presented to the representative of the dead. This was called the 'cup of repose or comfort,' as in l. 13 (康=安; 酒所以安體);—and the sacrifice was thus concluded, in all sobriety and decency.

St. 3. Very different were the scenes at the feast which followed. The 止 throughout the st. is the final particle. 威儀,—as in I. iii. I. 3, *et al.* In l. 4, 反反=‘decorous,’ ‘observant of propriety,’ as if the guests were conducting an introspective process with themselves. In l. 6, 幡幡 is the reverse of this,=輕數, as in the translation. L. 7. 遷=徙, 'to remove to another place. L. 8 屢=數, 'frequently.' 僊僊 is defined 軒舉之狀, 'their manner in lifting themselves up.' L. 10 抑抑=愼密, as in the translation. L. 12. 怭怭=媟嫚, 'indecent and rude. In l. 13, 是曰 may be translated—'That is to say;' but it is better to take 曰 all through the piece as a particle. 是曰='thus.'

St. 4. In l. 2, 號 and 呶 have nearly the same meaning; perhaps 呶 approximates to 'brawling.' In l. 4, 僛僛=傾側之狀,

僛僛。是曰既醉。不知其郵。側弁之俄。屢舞傞傞。既醉而出。並受其福。醉而不出。是謂伐德。飲酒孔嘉。維其令儀。

(五章)凡此飲酒。或醉或否。既立之監。或佐之史。彼醉不臧。不醉反恥。式勿從謂。

They keep dancing in a fantastic manner.
Thus when they have drunk too much,
They become insensible of their errors.
With their caps on one side, and like to fall off,
They keep dancing and will not stop.
If, when they have drunk too much, they went out,
Both they [and their host] would be happy;
But remaining after they are drunk,
Is what is called doing injury to virtue.
Drinking is a good institution,
Only when there is good deportment in it.

5 On every occasion of drinking,
Some get drunk, and some do not.
An inspector is appointed,
With a recorder to assist him.
But those drunkards, in their vileness,
Are ashamed of those who do not get drunk.
These have no opportunity to speak,

'all to one side.' L. 6. 郵, *i.q.* 尤,=過, 'that which is wrong.' L. 7. The 弁, as in ode 3, shows the nature of the feast. In their riot, the guests wore their caps on one side (側), so that they were like to fall off (俄=傾貌). L. 8. 傞傞=不止, as in the translation. What is said in ll. 9, 10 may be doubted. The meaning of l. 10 is not clear. Choo says it is that both their host and they would be praised as having well discharged their several parts. In l. 12, 伐德=害其德, 'injure their virtue.' Choo expands ll. 13, 14:—飲酒之所以甚美者,以其有令儀, as in the translation; adding 今若此,則無復有儀矣.

St. 5. The two prec. stanzas are easily understood and explained, but it is not so with this; and from l. 3 to the end every critic of note has his own method. The 'inspector' and 'recorder' are generally supposed to have been officers regularly appointed for the conservation of good order on such occasions but Ch'ing thinks that they were specially appointed by the drunken majority, to see that every one got drunk like themselves, allowing no 'heeltaps' or other evasion of the cup. Some take ll. 8—12 as the words of the drunkards; others as words of warning spoken to them by the sober. I have done the best I could with them,—mainly after Yen Ts'an. 式 is simply the initial character,

無俾大怠。匪言勿言。匪由勿語。由醉之言。俾出童羖。三爵不識。矧敢多又。

And prevent the others from proceeding to such great abandonment.
[They might say], 'Do not speak what you ought not to speak;
Do not say what you have no occasion to say.
If you speak, drunk as you are,
We will make you produce a ram without horns.
With three cups you lose your memories;—
How dare you go on to more?'

VII. *Yu ts'aou.*

魚藻

一章 魚在在藻。有頒其首。王在在鎬。豈樂飲酒。

二章 魚在在藻。有莘其尾。王

1 The fishes are there, there among the pondweed,
Showing their large heads.
The king is here, here in Haou,
At ease and happy, while he drinks.

2 The fishes are there, there among the pondweed,
Showing their long tails.

and 勿 in l. 8 is merely indicative. The 童羖 in l. 12 is 'a full grown ram, and at the same time young, without horns;'—a thing not found in nature. It is supposed that the requiring the drunkards to produce this, which they could not do, would frighten them. 識=記, 'to remember.' 又多='more and further.'

The rhymes are—in st. 1, 筵, 秩 (prop. cat. 12), cat. 14; 楚, 旅, cat. 5, t. 2; 旨, 偕, cat. 15, t. 2; 設*, 逸, cat. 12, t. 3; 抗, 張, cat. 10; 同, 功, cat. 9; 的*, 爵*, cat. 5, t. 2: in 2, 鼓, 奏 (prop. cat. 4), 祖, cat. 2; 禮, 至 (prop. cat. 12), cat. 15. t. 2. 林, 湛*, cat. 7, t. 1; 能*, 又*, 時, cat. 1, t. 1: in 3, 筵, 恭 (prop. cat. 9), 反, 幡, 遷, 僊, cat. 14; 抑*, 怭, 秩, cat. 12, t. 3: in 4, 呶 (prop. cat. 2), 僛, 郵*, cat. 1, t. 1: 俄, 傞, cat. 17; 福*, 德, cat. 1, t. 3: 嘉, 儀*, cat. 17: in 5, 否*, 史, 恥, 怠, cat. 1, t. 2; 語, 羖, cat. 5, t. 2; 識, 又*, cat. 1, t. 2.

Ode 7. Allusive. PRAISE OF THE KING BY THE PRINCES AT SOME FEAST:—HIS QUIET HAPPINESS IN HAOU. It certainly seems ridiculous to find any indication of censure in this small piece. Even the 'Little Preface' seems to acknowledge this, saying that 'Yëw is here censured by contrast with Woo in his capital of Haou.'

Ll. 1, 2, in all the stt. 藻,—as in I. ii. IV. 1. Choo explains 魚在 as if they were interrogative; which hardly seems to be necessary.

在在鎬。飲酒樂豈。

三章 魚在在藻。依于其蒲。王在在鎬。有那其居。

The king is here, here in Haou,
Drinking, happy and at ease.

3 The fishes are there, there among the pondweed,
Sheltered by the rushes.
The king is here, here in Haou,
Dwelling in tranquillity.

VIII. *Ts'ae shuh.*

采菽

一章 采菽采菽。筐之筥之。君子來朝。何錫予之。雖無予之。路車乘馬。

1 They gather the beans, they gather the beans,
In their baskets, square and round.
The princes are coming to court,
And what gifts have I to give them?
Although I have none to give them,
There are the state carriages and their teams.

頒 is said to be descriptive of 'the large size' of the fishes' heads, and 莘 of 'the length' of their tails. 依于, 'depending on,'=sheltered by. 蒲,—as in I. xii. X. The fishes are in the place proper to them. enjoying what happiness they could enjoy, and so they serve to introduce the king enjoying himself in his capital.

Ll. 3, 4. 鎬,—see on the Shoo, V. iii. 1. 豈,—as in II. ii. IX. 3, *et al.* Choo says it=樂. The order of the two characters is varied in stt. 1, 2, merely to get a fresh rhyme. 那=安; 有那,—'in tranquillity.'

The rhymes are—in st. 1, (and in 2, 3), 藻, 鎬, cat. 2; 首, 酒, cat. 3, t. 2: in 2, 尾, 豈, cat. 15, t. 2: in 3, 蒲, 居, cat. 5, t. 1.

Ode 8. Allusive and narrative. Responsive to the former;—celebrating the appearance of the feudal princes at the court, the splendour of their array, the propriety of their demeanour, and the favours conferred on them by the king. It is not worth while saying anything on the old view of this piece, as intended to censure king Yëw for the carelessness and arrogance which characterized his treatment of the princes of the States.

St. 1. Ll. 1,2. 菽,—as in vi. III. 3, *et al.* 筐之筥之,—see on I. ii. IV. 2. The 之 make the characters preceding them into verbs; but we can only translate them as I have done. What is the nature of the allusion in these lines, or what is the transition from them to the lines that follow, is not clear. Nor is the allusive element evident in stt. 2,4, and 5, so that I shall not attempt to exhibit it. L. 3. By 君子 we are to understand the feudal princes. This stanza is anticipatory of their arrival at court. In Ll. 4—8 the king appears to be soliloquizing about the tokens of favour which he will confer upon them, and saying first that he had none to give,—to magnify the more their deserts. 路車, 'state chariots,' must here be

又何予之。玄袞
及黼。
二章 觱沸檻泉。言采
其芹。君子來朝。
言觀其旂。其旂
淠淠。鸞聲嘒嘒。
載驂載駟。君子
所屆。
三章 赤芾在股。邪幅

What more have I to give them?
The dark-coloured [upper] robes with the dragon,
And the [lower garments with the] hatchet.

2 Right up bubbles the water from the spring,
And they gather the cress [about it].
The princes are coming to court,
And I see their dragon flags;—
Their dragon flags moving [in the wind],
While the sound of their bells comes *hwuy-hwuy*.
There are the two outside horses, there are the whole teams,—
Proofs that the princes are come.

3 Their red covers on their knees,
And their buskins below,

understood of two classes:—those adorned with metal (金車), which were conferred on princes of the same surname as the royal House; and those adorned with ivory (象車), conferred on princes of other surnames. L. 8 refers to the emblazoned robes which constituted the full dress of the princes, and the figures on which are all mentioned in the Shoo, II.iv. 4. The robes of a 'high duke' have been described on I.xv. VI. 1;—which see. Ordinary dukes had 5 of the symbols, beginning with the dragon, on the upper robe, and 4 on the lower, beginning with the pondweed; marquises and earls had 7 in all, from the 'flowery fowl' downwards; viscounts and barons had 5, beginning with the 'temple-cup' above and the hatchet below.' The 玄袞, therefore, of the text would seem to point to the robes of a duke, and the 黼 to those of a baron; but the line embraces all of all ranks on whom such distinctions of royal favour were bestowed.

St. 2. Ll. 1, 2. *Peih-fuh* describes 'the app. of the water issuing from the spring;' and *lan-ts'euen* is 'a bubbling spring.' The name (*lan* with 木 at the side, instead of 水) is explained in the Urh-ya by 正出, which again = 涌出. 芹 is figured in the Japanese plates as *cress*, and such, I believe, is the meaning of it here. The term is now applied to cress, parsley, and celery. Ll. 4—8 shows us the arrival of the princes at the court,—as if the king had been looking out for them. 旂,—as in i.VIII.3, *et al.* 淠淠 denote the 'app. of the flags moving in the wind.' 嘒嘒,—see v.III. 4, where the combination is used of the noise made by insects. It indicates the low sound naturally made by the bells, as the horses were driven gently along. In l. 7 we hardly expect to find 駟, after 驂, but rather look for 服, 'the two inside horses' of a carriage. I can conceive no reason for the use of 駟, but its usefulness as a rhyme. 所 in l. 8 seems to approach the meaning of 所以, 'therefore.' It sums up ll. 4—6 as evidences that the princes were indeed arrived.

St. 3. The whole of this stanza is narrative. Ll. 1, 2 describe two parts of the dress of the princes,—merely as specimens of the whole. 赤芾,—as in iii.IV. 2, *et al.* 股, 'the whole

在下。彼交匪紓。天子所予。樂只君子。天子命之。樂只君子。福祿申之。

四章 維柞之枝。其葉蓬蓬。樂只君子。殿天子之邦。樂只君子。萬福攸同。平平左右。亦是率從。

There is no remissness in their demeanour;—
Of such should the son of Heaven approve.
To be rejoiced in are the princes,
And the son of Heaven gives them the badges of his favour.
To be rejoiced in are the princes,
And their happiness and dignities are renewed and extended.

4 On the branches of the oaks,
How abundant are the leaves!
To be rejoiced in are the princes,
Guardians of the regions of the son of Heaven.
To be rejoiced in are the princes,
Around whom all blessings collect.
Discriminating and able are their attendants,
Who also have followed them hither.

thigh,' is used for 膝, 'the knee,' unless, indeed, we suppose that the covers extended all up the thigh. 邪幅, for which 偪 alone is used, was a buskin bound round the leg, below the knee. 邪 must have reference to the 'indirect' manner in which the article was fastened round the leg. In l. 3, 交 refers to all the 'interchange' of courtesies on the part of the princes with the king and with one another. 紓=緩, 'to be slow,' 'remiss;'—comp. in I. 4. The 'Complete Digest' observes that the 予 of l. 4 is not the 錫予 of st. 1, 'the giving of gifts,' but 許予, 'the giving of approval.' 樂只君子 is equivalent to the 君子樂胥 of ode I. 命之 in l. 6 is better taken as in the translation, I think, than as meaning 'delivers charges to them,' though those charges would also be accompanied with tokens of favour. The subject of 申之 in l. 8 is the king 'renewing and extending' to the princes their privileges and dignities. As the characters stand, they are best taken as the verb in the passive.

St. 4. Ll. 1, 2. 柞,—as in IV. 4. Yen Ts'an observes here that it is the same tree as the 栩, in I. x. VIII. *et al.* 蓬蓬=盛貌, 'abundant or luxuriant-looking.' L. 4. 殿=鎮, 'to protect.' Hwang Tso says, 'To be in the rear of an army is called 殿. The place is one of importance and protection to the whole host; and hence the term has the signification of "to protect."' It is impossible to say whether we are to take 邦 in the singular, denoting the royal domain, or in the plural, denoting the States of the kingdom generally. L. 6 攸=所, 'the place where,' or 'those on whom.'

五章

汎汎楊舟。紼纚維之。樂只君子。天子葵之。樂只君子。福祿膍之。優哉游哉。亦是戾矣。

5 It floats about, the boat of willow wood,
Fastened by the band of the rope.
To be rejoiced in are the princes,
And the son of Heaven scans [their merits].
To be rejoiced in are the princes,
And their happiness and dignities are enlarged.
How joyous, how happy,
Is their coming here!

IX. *Kĕoh kung.*

角弓

一章

騂騂角弓。翩其反矣。兄弟昏姻。無胥遠矣。

1 Well fashioned is the bow adorned with horn,
And swift is its recoil.
Brothers and relatives by affinity
Should not be treated distantly.

同=聚, 'to be collected.' Ll. 7, 8 are descriptive of their officers whom the princes had brought with them (率), and who were in attendance upon them (從). Or, with Choo, we may take those two characters together in the sense of 從,率 being=循. 平平=辯治, describing the ability of the officers as 'discriminating and adjusting.'

St. 5. Ll. 1, 2. 汎汎,—as in I.iii XIX., *et al.* 紼 is the rope by which the boat is held fast; but here it and the next character must go together in that signification. Choo, indeed, says that 維 and 纚 have both the meaning of 繫, 'to bind;' but we must take the former term as a noun here, and the latter only as the verb. In l. 4, 葵=揆,=度, 'to measure;' here, to determine the relative merits of the princes. 膍 has here the sense of 厚, 'in large and abundant measure,' 'to give in such measure.' This sense of the term is found in the dict. 優游, used together, convey the sense of 'ease and happiness,' freedom from all care and distress. 戾=至, 'to come to.'

The rhymes are—in st. 1, 筥,予,予; 馬*, 予, 黼, cat. 5, t. 2: in 2, 芹, 旂*, cat. 13; 淠, 嘒, 駟, 屆, cat. 15, t. 3: in 3, 股, 下*, 紓, 予, cat, 5, t. 2; 命*, 申, cat. 12, t. 1; 子, 子, cat. 1, t. 2: in 4, 蓬, 邦, 同, 從, cat. 9; 子, 子: in 5, 維, 葵, 膍, 戾, cat. 15, t. 1; 子子.

Ode 9. Allusive, narrative, and metaphorical. AGAINST THE KING'S COLD TREATMENT OF HIS RELATIVES BY CONSANGUINITY AND AFFINITY; THE EXTENSIVE AND BANEFUL INFLUENCE OF HIS EXAMPLE; THE ENCOURAGEMENT GIVEN BY HIM TO CALUMNIATORS. This piece is evidently one of censure; and from its place in the *Ya*, we may conclude that it was directed against some king. We need not wonder therefore that the 'Little Preface' should make Yëw the object of it. The Preface further says that it was made by his uncles and elder brothers (父

二章 爾之遠矣。民胥然矣。爾之教矣。民胥傚矣。

三章 此令兄弟。綽綽有裕。不令兄弟。交相爲瘉。

四章 民之無良。相怨一方。受爵不讓。至于已斯亡。

2 When you keep yours at a distance,
The people all do the same with theirs.
What you teach
The people all imitate.

3 Those brothers who are good
Continue to display much generous feeling;
But between brothers who are not good,
Their intercourse is marked by troubles.

4 People who have no conscience
Repine against each other, each one holding his own point of view;
One gets a place, and shows no humility;—
Till they all come to ruin.

兄), the princes, older and younger than himself, of his surname. It may have been so; but there is nothing in the piece to tie us down to that conclusion.

St. 1. 角弓 is a bow, in which pieces of horn were employed for ornament, as Choo says (以角飾弓), and also, we may suppose, for strength. 騂騂 is explained by 調和貌, 'the app. of being tempered and harmonized;' *i. e.*, the bow is in all respects well made. 翩其反,—'swiftly flies its return.' When the bow is drawn, all its parts are brought near to the archer; when he lets the arrow go, it returns to its former state, and is far off from him. So it is between the Head of a House, and his relatives. He should draw them to himself. If he relax the hold of his kindness upon them, they recoil from him. 昏姻,—as in iv. VIII. 12. The phrase has the same meaning as 甥舅 in vii. III. 3. 胥=相, 'mutually,' the members of the mutuality being those relatives and the Head of the House, who in this case is the king. We can hardly render the term in a translation.

St. 2. The 爾, 'you,' is the Head of the House,—the king. By 民 we may understand, here and below, as I prefer to do, all the people generally, acted on by the king's example; and then 胥=皆, 'all;' (So, K'ang-shing). The interpreters of the old school, however, generally take 民, as referring to the king's relatives, and 胥 will have the same force, as in st. 1, where Këang Ping-chang says, 民指王族,不指庶民,下同.

St. 3. The 'good brothers,' are relatives naturally so good that bad example is repelled by them. 綽,—nearly as in I. v. I. 3. The repetition intensifies its force. 裕=饒, 'abundant,' 'an overplus.' 瘉=病, 'trouble,' 'distress.'

St. 4, 無良=無良心, 'without the good heart,' without conscience. 一方=一隅, 'one corner.' Each one holds to his

五章 老馬反爲駒。不顧其後。如食宜饇。如酌孔取。

六章 毋教猱升木。如塗塗附。君子有徽猷。小人與屬。

七章 雨雪瀌瀌。見晛曰消。莫肯下遺。式居婁驕。

5 An old horse, notwithstanding, thinks himself a colt,
And has no regard to the future.
It is like craving a superabundance of food,
And an excess of drink.

6 Do not teach a monkey to climb trees;—
[You act] like adding mud to one in the mud.
If the sovereign have good ways,
The small people will accord with them.

7 The snow may have fallen abundantly,
But when it feels the sun's heat, it dissolves.
You are not willing to discountenance [those parties],
And so they become [more] troublesome and arrogant.

own particular idea, and will see things only from one point of view. 爵=爵位, 'position,' 'office.' One member of a circle gets honour and wealth, and is only puffed up, and separated the more from the other members. L. 4. 'They come to the end, and then there, is ruin.' The author of the 'Essence and Flower of the She' says that the line=至於亡斯已矣.

St. 5 and those that follow are all metaphorical. People without conscience, ever seeking place, are like an old horse, fancying himself still young, and not considering that he cannot do what he will be called on to do. They must have everything in larger measure than they require. On the last two lines, Choo says, 又如食之已多,而宜飽矣,酌之所取,亦已甚矣. 饇=飽, 'to eat to the full.' This way of taking the lines is much more natural than K'ang-shing's:—'If the king wishes to feed the old, he should see that they are satisfied;—they are not able to eat much. If he wishes to give them spirits, it should be according to their capacity.'

St. 6. A monkey does not need to be taught to climb trees; a man in the mire needs no mire put upon him. But the king, encouraging and honouring base calumniators, made them worse than they would otherwise be. 君子, like 爾 in st. 2, is referred to the king. 徽=美, 'good,' excellent.' 猷=道, 'ways,' 'methods.' 屬=附, 'to be joined to.'

St. 7. *Pëaou-pëaou* expresses the abundance of the snow (盛貌). 晛=日氣, 'the beams of the sun.' 曰 is the particle. The idea of the king's encouraging calumniators comes out more clearly in this stanza and the next. 下=貶下, 'to discourage and put down.' 遺=棄, 'to reject.' 式 is the particle. 婁,—in the sense of 屢, annoying and troublesome. Chung Tsae gives the meaning of the stanza fully and yet succinctly:—讒言遇明者,當自止,而王甘信之,不肯貶下,而遺棄之,更益以長慢也.

八章

雨雪浮浮。見晛日流。如蠻如髦。我是用憂。

8 The snow may have fallen largely,
But when it feels the sun's heat, it flows away.
They become like the Man or the Maou;—
This is what makes me sad.

X. *Yuh lëw.*

菀柳

一章

有菀者柳。不尚息焉。上帝甚蹈。無自暱焉。俾予靖之。後予極焉。

1 There is a luxuriant willow tree;—
Who would not wish to rest [under it]?
[But this] god is very changeable;—
Do not approach him.
If I were to [try and] order his affairs,
His demands afterwards would be extreme.

St. 8. 浮浮,—as *pëaou-pëaou* in the last stanza. 蠻,—as iii.IV. 4, 'the wild tribes of the south;' 髦 is the name of other similar tribes in the west,—the 髳 of the Shoo, V.ii. 3. Those tribes were supposed to be without 'propriety or righteousness,' and such did the calumniators become through the king's encouragement of them.

The rhymes are—in st. 1, 反, 遠, cat. 14: in 2, 遠, 然, *ib.*; 教, 傚, cat. 2; in 3, 弟, 弟, cat. 15, t. 2; 裕 (prop. cat. 3), 瘉*, cat. 4, t. 2; in 4, 良, 方, 讓, 亡, cat. 10; in 5, 駒*, 後, 饇*, 取*, cat. 4, t. 2; in 6, 木, 附 (prop. cat. 4), 猷, 屬, cat. 3, t. 3: in 7, 瀌, 消, 驕, cat. 2: in 8, 浮, 流, 髦, (prop. cat. 2), 憂, cat. 3, t. 1.

Ode 10. Metaphorical and allusive. SOME NOBLE TELLS HOW IMPOSSIBLE IT WAS TO APPROACH OR DO ANYTHING FOR THE KING, AND WARNS THE OTHERS AGAINST DOING SO. The king intended here may have been Yëw as the Preface says, but we have nothing in the piece to necessitate that conclusion.

St. 1. 菀 is explained by 茂木, 'a luxuriant tree.' L. 2 is to be taken interrogatively; and 尚=庶幾, expressive of a wish. What such a willow tree was, an object inviting the traveller to rest under its shadow, such should the king have been, affording shelter to all the people. But it was not so. L. 3 has wonderfully vexed the critics. Both Maou and Choo say that by 上帝 the king is intended. There is no other feasible interpretation; and adopting it, I have translated the name with a small g. The 彼人 in st. 3 does seem to tie us down to this view of 上帝; but the predicate in 甚蹈 is very perplexing. 蹈, 'to tread the ground,' 'to walk,' is defined in Maou by 動, 'to move,' which is immediately manipulated by Ying-tah into 變動, 'to be changeable;' and I do not see that anything better can be done with it. Choo, however, would read 神, on the authority of a passage in the 'Plans of the Warring States (戰國策),' where he says that 上天甚神 occurs. The passage is in the 楚國策; but Han Ying had a difft. reading still,—慆 for 蹈. Accepting the reading 神, Choo proceeds to give a meaning to the term, which I believe to be incorrect,—威靈可畏, 'terrible and awful.' 神 does not have that

二章 有菀者柳。不尚愒焉。上帝甚蹈。無自瘵焉。俾予靖之。後予邁焉。

三章 有鳥高飛。亦傅于天。彼人之心。于何其臻。曷予靖之。居以凶矜。

2 There is a luxuriant willow tree;—
Who would not wish to take shelter [under it]?
[But this] god is very changeable,
Do not get yourself into trouble with him.
If I were to [try and] order his affairs,
His demands on me afterwards would be beyond measure.

3 There is a bird flying high,
Even up to heaven.
The heart of that man,—
To what will it proceed?
Why should I [try to] order his affairs?
I should only find myself in pitiable misery.

meaning. If we are to read 神 in the text, its meaning will be 'mysterious,'—akin to Maou's explanation of 蹈.—K'ang-shing endeavours to keep the proper meaning of 上帝, and takes 蹈 as equal to 悼, so that the line = 'O God, we are very much distressed.' It is impossible, however, to accept his view. In l. 4, 暱 = 近, 'to be near to,' 'to approach.' In the corresponding line in st. 2 there is no difficulty with the 自, and here 自暱 = 'to bring one's-self near.' The 無 = 毋, imperative. Ll. 5, 6. 俾 = 使, nearly = 'if.' 靖 = 安, 'to tranquillize,' or 治, 'to reduce to order.' 予極 = 極予, 'he would drive me to extremity,' *i. e.*, make extreme demands on me.

St. 2. L. 2 愒 = 息, 'to rest.' It is found also in Pt. III., with the same meaning. L. 4. 瘵 = 病, 'to make ill,' 'to distress.' Choo defines 邁 by 過, 'to go beyond,' or 'to excess.' The king would do so in his exactions from any one who tried to serve him (求之過其分).

St. 3. L. 2. 傅 = 至, 'to come or reach to.' 臻 in l. 4 has the same meaning. Choo says that 居 in l. 6 is equivalent to 徒然, 'to no purpose,' 'only.' 凶矜 = 遭凶禍而可憐也, 'to meet with misery, and be an object of pity.' K'ang-shing, taking substantially the same view, brings out the meaning of 居 differently.—'The king would find fault with me, and place me in a position of misery (罪我而居我以凶惡之地).'

The rhymes are—in st. 1, 息, 暱*, 極, cat. 1, t. 3: in 2, 愒, 瘵, 邁, cat. 15, t. 3: in 3, 天, 臻, 矜*, cat. 12, t. 1.

I. *Too jin sze.*

都人士之什二之八

都人士

一章
彼都人士。狐裘黃黃。其容不改。出言有章。行歸于周。萬民所望。

二章
彼都人士。臺笠緇撮。彼君子女。綢直如髮。我不見兮。我心不說。

1 Those officers of the [old] capital,
With their fox-furs so yellow,
Their deportment unvaryingly [correct],
And their speech full of elegance!—
If we could go back to [the old] Chow,
They would be admiringly looked up to by all the people.

2 Those officers of the [old] capital,
With their hats of *t'ae* leaves and small black caps!—
Those ladies of noble Houses,
With their hair so thick and straight!—
I do not see them [now],
And my heart is dissatisfied.

TITLE OF THE BOOK.—都人士之什, 二之八, 'The Decade of Too Jin Sze; Part VIII. of Book II.'

Ode 1. Narrative. PRAISE OF THE LADIES AND GENTLEMEN OF A FORMER TIME FOR THE SIMPLICITY OF THEIR DRESS, THE CORRECTNESS OF THEIR DEPORTMENT, AND THE ELEGANCE OF THEIR SPEECH. To this extent the critics may be said to be agreed in the interpretation of the ode. The Preface does not assign any time to it; but Choo says it was made 'after the confusion and dispersion (亂離之後).' I think it should be referred to the period soon after the removal of the capital to Loh, when things were all in disorder at the new seat of govt. It may be said that the officers and ladies of Haou, in king Yëw's time, did not deserve to be spoken of as the writer does; but we need not suppose that they are before his eye in anything deeper than their outward seeming. If this be not thought to satisfy the demands of the piece, we need only assume that the author goes back to an earlier time than that of Yëw.

St. 1. 都=王都, 'the king's capital.' 都人士=都人之爲士者, 'the men of the capital who were officers.' In this stanza only the gentlemen appear. L.2 presents them to us in their winter dress of fox furs. L. 3=其動作容貌既有常, 'their movements and deportment were

三章 彼都人士。充耳琇實。彼君子女。謂之尹吉。我不見兮。我心苑結。

四章 彼都人士。垂帶而厲。彼君子女。卷髮如蠆。我不見兮。言從之邁。

3 Those officers of the [old] capital,
With their ear-plugs of *sëw*-stones!—
Those ladies of noble Houses,
Each fit to be called a Yin or a Keih!—
I do not see them [now],
And my heart grieves with indissoluble sorrow.

4 Those officers of the [old] capital,
With their girdles hanging elegantly down!—
Those ladies of great Houses,
With their [side] hair curving up like a scorpion's tail!—
I do not see them [now];
[If I could], I would walk along after them.

uniform,' *i. e.* unvaryingly correct. L. 4. 有章＝有文章, 'elegant.' In l. 5, Choo takes 周, as the capital of Chow,—Haou; and I cannot give it any other meaning. Maou, however, defines it by 忠信, 'loyalty and faith,' so that the line is still descriptive of the officers, and in a higher sense than ll. 2—4. 周 does sometimes have this meaning, and Këang Ping-chang adduces from the Tso-chuen (under the 15th year of duke Sëang) a passage where ll. 5, 6 are quoted, and 周 is, apparently, thus taken. Still I must adhere to the view of Choo. These concluding lines are then akin to those in the other stanzas.

St. 2. 臺,—as in ii. VII. 1. Maou seems to take it here as the name of a cloak made of the plant, but K'ang-shing joins it, better, as an adj., to 笠. Both Maou and Choo simply say of 緇撮 that it was 'a cap of the blackest cloth.' The latter term means 'to take up with the fingers,' and applied to the cap, seems to give us the idea that it was small. The whole line tells of the strict economy of the old officers. We are hardly prepared to read of their wearing *t'ae* hats. L. 3. 君子女＝貴家之女, 'ladies of noble families.' Choo says he does not understand l. 4, but that the analogy of stt. 4,5 shows that it is descriptive somehow of the beauty of the ladies' hair. This seems plain enough, and should dispose of the exegesis of Maou and others, who take 綢直 of the ladies,—'compact and straight as hair.' I join the 如 with the two terms preceding it;—comp. the account of Seuen Këang in I. iv. III. 2, as not using any false hair. 說 in l. 6 ＝ 悅.

St. 3. L. 2. Comp. in I. v. I. 2. 實＝塞, 'to fill up.' L. 4. 尹 and 吉 are the clan-names of great families, with which, perhaps, the kings had intermarried. The ladies of them would be the leaders of fashion in the capital. Choo says that the line shows how observant of propriety the ladies of the capital were; but the reference is rather to their elegant appearance. L. 6. The dict. explains 苑 with reference to this passage, as meaning 'bent,' or 'accumulated,' and reads the character *yuh*. 苑結 means a knot tied and tied again, so as to resist attempts to unloose it.

St. 4. L. 2. 厲 is defined as 垂帶之貌, 'the app. of the girdle hanging down,' and 而＝如; but what that appearance was, I cannot tell. L. 4. 卷髮 refers to the short hair at the sides of the head, brushed back and curling upwards. *Ch'ae* is used for 'the sting

五章 匪伊垂之。帶則有餘。匪伊卷之。髮則有旟。我不見兮。云何盱矣。

5 Not that they purposely let their girdles hang down;—
The girdles were naturally long.
Not that they gave their hair that curve;—
The hair had a natural curl.
I do not see them [now],
And how do I long for them!

II. *Ts'ae luh*

采綠

一章 終朝采綠。不盈一匊。予髮曲局。薄言歸沐。

1 All the morning I gather the king-grass,
And do not collect enough to fill my hands.
My hair is in a wisp;—
I will go home and wash it.

of a bee;' but here it denotes a scorpion with its long tail. In l. 6, 邁=行, 'to go,' or 'to walk.' On ll. 5, 6, Choo says, 是不可得見也,得見,則我從之邁矣,思之甚也.

St. 5. 匪伊=匪是, it is not that'...... The 'Complete Digest' says that 伊 here means 'purposely;'—伊者有心之謂也. But that meaning arises out of the connection. It is better to define 伊 by 是,—as is often done. L. 4. 旟, with reference to this passage, is defined by 揚, which I hardly know how to translate. I do not know that the character occurs elsewhere in the application which it has here. I have no doubt the translation gives the meaning. L. 6. See on the last line of I. i. III. 4.

The rhymes are—in st. 1, 黃, 章, 望, cat. 10: in 2, 撮, 髮, 說, cat. 15, t. 3: in 3, 實, 吉, 結, cat. 12, t. 3: in 4, 厲, 蠆, 邁, cat. 15, t. 3: in 5, 餘, 旟, 盱, cat. 5, t. 1.

Ode 2. Narrative. A WIFE TELLS HER SORROW, AND INCAPABILITY OF ATTENDING TO ANYTHING, IN THE PROLONGED ABSENCE OF HER HUSBAND, TO WHOM SHE WAS FONDLY ATTACHED. The Preface says that this piece condemns the repining of widowhood, and adds that in the time of king Yëw there was much of such repining. Its meaning must be that the ode condemns Yëw who conducted his government so that there were many, temporarily or for ever, deprived of the society of their partners. There is nothing in the ode to make us refer it to the time of Yëw. We should not have been surprised to find it in one of the Books of Part 1.

St. 1. Here and in st. 2, in ll. 1, 2, the speaker tells how her mind was so set upon her absent husband that she could not accomplish the easiest tasks. 終,—as in v. IV. 5, *et al.*,='the whole.' From dawn to meal-time was called 'the morning.' On I. v. I, it was mentioned that some take 綠 there, not as the adj.='green,' but as the name of a plant called 王芻 'king-fodder,' or 'king-grass.' Evidently it is so used here, and there ought to be a 艹 at the top of the character. The plant is described as like a bamboo in its leaves and stem, of a plant-green colour, growing to the height of several feet, the leaves rough, and sharp-pointed. I suspect it is a bamboo,—the *arundinacea*, or the *spinosa*. For what purpose the lady would be gathering it, I do not know; but such was the preoccupation of her mind, that she had no success. 一匊='the two hands full (兩手曰

二章 終朝采藍。不盈一襜。五日爲期。六日不詹。

三章 之子于狩。言韔其弓。之子于釣。言綸之繩。

四章 其釣維何。維魴及鱮。維魴及鱮。薄言觀者。

2 All the morning I gather the indigo plant,
And do not collect enough to fill my apron.
Five days was the time agreed on;—
It is the sixth, and I do not see him.

3 When he went a hunting,
I put the bow in its case for him.
When he went to fish,
I arranged his line for him.

4 What did he take in angling?
Bream and tench;—
Bream and tench,
While people [looked on] to see.

匊).' In l. 3. 局=卷, 'curling.' The whole line=首如飛蓬, of I. v. VIII. 2. Comp. also ll. 3, 4. with the lines 3, 4. of that passage. 薄言 is the compound particle which we have often met with. It occurs to the lady that she was in no condition to meet her husband, if he should suddenly make his appearance.

St. 2. The 藍 is the indigo-plant. Williams seems to be wrong, in calling it the *Isatis;*—see the Penny Cyclopædia, art. Indigo. 襜=‘an apron.' Choo says, 衣蔽前謂之襜, 卽蔽膝. Ll. 3, 4 are easily enough translated, 詹 being taken as=瞻, 'to see;' acc. to Choo, or=至 to arrive, acc. to the Urh-ya; but we have some difficulty in understanding how an absence of five days should have produced such an excitement and longing in the wife. The filthy and absurd view of Maou, on which Ying-tah and Wang Taou dilate at length, can only be referred to. Ch'ing understands—'the days of the 5th, of the 6th month.' Yen Ts'an says, 'Anciently a gentleman, for three months after his marriage, did not engage in the duties of his office; and here we have the repining of a newly married wife.' But this view is not applicable to the case before us. We must suppose that from some point in his journey homewards the husband had sent word to his wife that he would be with her in five days.

Stt. 3, 4 may be taken with Choo as referring to the future,—what the wife would do when her husband returned, or, which I rather prefer, with Këang, as referring to the past, what she had done when he was with her. 之子, of course, is the husband; but it seems better not to translate the terms, but simply to say 'he.' In l. 2, 言 is the particle. 韔其弓=納弓於韔中, 'put his bow into its case.' She might do this either on his going away to hunt, or on his return from hunting. 綸—'to arrange in order;' 綸之繩,=爲之綸繩. In st. 4, 魴—as in I.i.X. 3, *et al.*: 鱮,—as in I.viii.IX. 2. The only difficulty is with the last line. Yen Ts'an has, I think, surmounted it best. He says, 旁有觀看者 (as in the translation), 以人見其夫善釣爲樂也, 今久不歸, 故思而述之.

III. *Shoo mëaou.*

黍苗

一章 芃芃黍苗。陰雨膏之。悠悠南行。召伯勞之。

二章 我任我輦。我車我牛。我行既集。蓋云歸哉。

1 Tall and strong grows the young millet,
Fattened by the genial rains.
Very long was our journey to the south,
But the earl of Shaou encouraged and cheered us.

2 We carried our burdens; we pushed along our barrows;
We drove our waggons; we led our oxen.
When our expedition was accomplished,
We knew we should return.

The rhymes are—in st. 1, 綠, 匊, 局, 沐, cat. 3, t. 3: in 2, 藍, 襜*, 詹*, cat. 8, t. 1: in 3, 弓*, 繩, cat. 6: in 4, 鱮, 者*, cat. 5, t. 2.

Ode 3. Allusive and narrative. CELEBRATING THE SERVICE OF THE EARL OF SHAOU IN BUILDING THE CITY OF SEAY, AND THE CHEERFUL ALACRITY OF HIS SOLDIERS UNDER HIS MANAGEMENT. This ode and the 5th of Pt. III. Bk. III. should be studied together. King Seuen (B. C. 826—781) established the marquisate of Shin, as a bulwark against the encroachments of the tribes on the south and west, appointing its capital in Sëay. This ode celebrates the expedition to which was entrusted the building of the city, and the inauguration of the State. There seems no reason, therefore why we should attribute this ode to any reign but that of king Seuen. The Preface, however, and all the critics of Maou's school, drag in king Yëw, their *bête noire*, and say it was directed against him, who was divorcing his queen, and making her father, the marquis of Shin, his enemy.

St. 1. 芃芃,—as in I. iv. X. 4, *et al.* 黍苗,—'the millet in the blade,' rising up above the ground. 陰雨,—as in iv. VIII. 9, *et al.* 膏, 'to anoint;' here='to water and nourish.' Ll. 1 and 2 are allusive of the kindly, invigorating manner in which the earl of Shaou conducted the expedition. 悠悠 conveys the idea of the length and distance of the march (遠行之意). We cannot translate 召伯 here as in I. ii. V,—'the chief of Shaou.' The lord of that territory was properly a 伯 or earl. The one in question is known as 'duke Muh of Shaou (召穆公), receiving the title of *kung*, as being one of the highest ministers of the court. 勞,—as in I. xiv. IV. 4. 'The term,' says Ho Këae, 'means that he cheered the men under their toils, compassionated them in their hunger and thirst, sympathized with them and stimulated them.'

St. 2. The writer, whoever he was, identifies himself with the soldiers of the expedition generally, and we must translate 我 in the plural. 任, 輦, 車, 牛 are all to be taken as in the translation. As Ch'ing gives it, 有負任者, 有挽輦者, 有將車者, 有牽傍牛者. All this refers to the conveyance of the baggage, the oxen who are specified being an extra supply of cattle, to take their turn in the labour, and as a provision against contingencies. Ll. 3, 4 express a thought which cheered the minds of the men. 集=成, 'to be accomplished.' 蓋 is explained here as 未定之辭, a 'peradventure.' Këang says that 云 has here its force of 'to say;' but I regard it as the particle.

三章 我徒我御。我師我旅。我行既集。蓋云歸處。

四章 肅肅謝功。召伯營之。烈烈征師。召伯成之。

五章 原隰既平。泉流既清。召伯有成。王心則寧。

3 We went along on foot; we rode in our chariots;—
Our whole host, and our battalions.
When our expedition was accomplished,
We knew we should return home.

4 Severe was the work at Sëay,
But the earl of Shaou built the city.
Majestic was the march of our host;—
The earl of Shaou directed it.

5 The plains and low lands were regulated;—
The springs and streams were cleared.
The earl of Shaou completed his work,
And the heart of the king was at rest.

IV. *Sih sang.*

隰桑

一章 隰桑有阿。其葉有難。既見君子。其樂如何。

1 In the low, wet grounds, the mulberry trees are beautiful,
And their leaves are luxuriant.
When I see the princely men,
How great is the pleasure!

St. 3. This st. speaks of the men-at-arms, the chariot-men, and the foot-men attached to them; the whole host, and its different divisions (五百人爲旅, 五旅爲師).

St. 4. 功=工役之事, all the labour which had to be put forth in building Sëay, which was in the pres. Tăng Chow (鄧州), dep. Nan-yang, Ho-nan. 肅肅=嚴正之貌, expressing the determination with which the work was gone about. 營=治, 'to regulate;' 征=行, 'to march.' Yen Ts'an would refer ll. 3, 4 to the reduction of the tribes of the Hwae; but if such an undertaking was a part of the expedition, and the writer had been thinking of it, he would have expressed himself more explicitly. 烈烈=威武貌, 'martial-like.'

St. 5. Work done upon the land is called 平; on the waters, 清. Evidently from this stanza, we must think of the state of Shin as now for the first time colonized, and the country brought under some order and regulation.

二章 隰桑有阿。其葉有沃。既見君子。云何不樂。

三章 隰桑有阿。其葉有幽。既見君子。德音孔膠。

四章 心乎愛矣。遐不謂矣。中心藏之。何日忘之。

2 In the low, wet grounds, the mulberry trees are beautiful,
And their leaves are glossy.
When I see the princely men,
How can I be other than glad?

3 In the low, wet grounds, the mulberry trees are beautiful,
And their leaves are dark.
When I see the princely men,
Their virtuous fame draws them close [to my heart].

4 In my heart I love them,
And why should I not say so?
In the core of my heart I keep them,
And never will forget them.

The rhymes are—in st. 1, 苗, 膏, 勞, cat. 2 : in 2, 牛, 哉, cat. 1, t. 1 : in 3, 御, 旅, 處, cat. 5, t. 2 : in 4, 營, 成, cat. 11 : in 5, 平*, 清, 成, 寧, *ib.*

Ode 4. Allusive and narrative. THE WRITER SPEAKS OF HIS ADMIRATION AND LOVE FOR SOME MAN OR MEN OF NOBLE CHARACTER. There would seem to be little, if anything, in this ode, to justify our regarding it as a satirical piece; but the Preface and its supporters manage to find in it Yëw's forcing good men into obscurity, and the desire of the writer to see them in office. Choo is of opinion that both this piece and the prec. are out of their proper place, through some mistake, in an early time, in the arrangement of the pieces in this Part.

Ll. 1,2, in stt. 1,2,3. The mulberry tree flourishes best in a damp situation. 阿 is explained by 美貌, 'beautiful-looking;' 難 by 盛貌, 'luxuriant;' 幽, by 黑色 'of a black colour,'=dark. What the sight of such mulberry trees was in nature, that would the sight of the men he has in view be to the speaker.

Ll. 3,4, in the same stt. Who is intended by 君子, and whether we should take it in the singular or plural, we cannot tell. In st. 2, l. 4, 云 is the initial particle. In st. 3, l. 4, lit. = '*Their* virtuous fame is very glueing.' As Wang Gan-shih expands it, 其德音所及, 附麗之甚膠固也, 'wherever their virtuous fame reaches, men cleave to them with firm adhesion.'

St. 4. 心乎 = 中心 in l. 3. The 乎 is used as in I.vii.V.1,2; and implies some excitement in the statement. 遐 = 何, as in ii.VII.4,5. The Pëaou Ke (表記) in the Le, quotes the passage with 瑕, which we saw, on I.iii.XIV. 3, must be taken as meaning —'how.' Ch'ing takes 遐 here, as he always does, as meaning 遠, 'far off,' so that the line says, 'But they are far off, and I cannot speak to them.' This is all that can be forced from the ode, to give any plausibility to the view of it presented in the Preface.

The rhymes are—in st. 1, 阿, 難 (prop. cat. 14), 何, cat. 17: in 2, 沃*, 樂*, cat. 2: in 3, 幽, 膠*, cat. 3, t. 1: in 4, 愛, 謂, cat. 15, t. 3; 藏, 忘, cat. 10.

V. *Pih hwa.*

白華

一章 白華菅兮。白茅束兮。之子之遠。俾我獨兮。

二章 英英白雲。露彼菅茅。天步艱難。之子不猶。

三章 滮池北流。浸

1 The fibres from the white flowered rush,
Are bound with the white grass.
This man's sending me away
Makes me dwell solitary.

2 The light and brilliant clouds
Bedew the rush and the grass.
The way of Heaven is hard and difficult;—
This man does not conform [to good principle].

3 How the water from the pools flows away to the north,
Flooding the rice fields!

Ode 5. Metaphorical. THE QUEEN OF KING YEW COMPLAINS OF BEING DEGRADED AND FORSAKEN. The Preface says that in this piece the people of Chow censure the queen of Yëw (周人刺幽后), where there is evidently a mistake,—probably of 后 for 王. It is quoted in a note in one of the Books of Han (外戚傳, LXVII. ch. ii., 孝成班倢伃傳) as 周人刺幽王黜申后, 'The people of Chow censure king Yëw for degrading his queen of Shin.' There is nothing special in the piece to suggest to us this account of it, and the above reference to it in the Books of Han seems to me but slender authority. Choo, however, accepts it. The Preface is evidently wrong in attributing the composition to the people of Chow. The writer in the ode speaks of her own experience. If the queen did not write it herself, the author intended it to be taken as from her.

St. 1. In this and in all the stt., the first two lines are metaphorical; but the critics differ in their explanation of their bearing on the case of the queen and her husband, and it is hardly worth while going minutely into the discussion of the point. 菅 is the 荼 of I. vii. XIX. 2,—a rush with a white flower, nearly allied to the 茅. Both Maou and Choo say that it is only after it has been steeped that it is called *këen* (已漚爲菅); either it was tied with the *maou* in bundles to be steeped, or the stalks were so tied after they had undergone that operation. The two lines suggest the idea of the close connection between the two plants, and the necessariness of the one to the other;—as it should be between husband and wife. By 之子, of course, king Yëw is intended. 遠, acc. to the pres. system of distinguishing between the diff. tones of a character, should be in the third tone, = 違棄. 俾 is stronger than 'to give;'=使, 'to cause.'

St. 2. 英英 denotes 'the app. of the white clouds;' Choo says, 'as light and bright.' The idea in ll. 1, 2 seems to be that the clouds bestowed their dewy influences on the smallest plants, while her husband neglected the speaker. 步, 'steps,'=行, 'going.' 天步='the goings of Heaven.' Choo says that the phrase = 時運, 'the revolution of the time,'=our 'course of Providence.' 不猶,—as in vi. IV. 3. Choo, inappropriately, would explain it by 圖, 'to plan.'

St. 3. 滮, both by Maou and Choo, is defined by 流貌, 'the app. of flowing.' Ch'ing

彼稻田。嘯歌傷懷。念
彼碩人。
四章 樵彼桑薪。卬烘于煁。
維彼碩人。實勞我心。
五章 鼓鍾于宮。聲聞于外。
念子懆懆。視我邁邁。
六章 有鶖在梁。有鶴在林。
維彼碩人。實勞我心。

I whistle and sing with wounded heart,
Thinking of that great man.

4 They gather firewood of branches of the mulberry trees,
And I burn them [only] in a [small] furnace.
That great man
Does indeed toil and trouble my heart.

5 Their drums and bells are beaten in the palace,
And their sound is heard without.
All-sorrowful I think of him;—
He thinks of me without any regard.

6 The marabou is on the dam;
The [common] crane is in the forest.
That great man
Does indeed toil and trouble my heart.

says that, between Fung and Haou, the streams all flowed in a northern direction. The flooding the rice fields was the greatest benefit to them; not so did Yëw deal with his queen. 碩=大, 'great,' as we have often found it, though generally descriptive of the largeness of the person. We must take it here of Yëw in his position as king.

St. 4. 樵=采, 'to gather.' 烘 is defined by 燎, 'to blaze,' 'to enlighten;' 煁 is a small portable furnace. 卬,—as in I. iii. IX. 4. The idea which it is tried to bring out of ll. 1,2 is this:—'Firewood from the mulberry tree is sufficient for all kinds of cooking, but in this case the speaker had but a small furnace, in which she could only use the firewood to give heat and light, thus not employing it as she ought to have done. So was she degraded from her place as queen.'

St. 5. I cannot myself see the metaphorical element in this stanza at all, nor does Choo try to point it out. Maou's idea seems to be that as the sound of music in the palace could not but be heard without, so would the king's virtue, if he had any, find its manifestation; but men found none. 懆懆=憂貌, 'the app. of sorrow;' 邁邁=不顧, 'regardlessly.'

St. 6. 鶴,—as in iii. X. 1,2. The *ts'ëw* is also a crane, said to be 禿, or 'bald;'—a kind of adjutant or marabou, 8 or 9 feet high, the eyes red, the neck long, fond of eating snakes, and able to maintain a fight with a man. 'Both the birds,' says Choo, 'live on fish; but the *hoh* is a clean bird, and the *ts'ëw* an unclean one. Here,

七章 鴛鴦在梁。戢其左翼。之子無良。二三其德。

八章 有扁斯石。履之卑兮。之子之遠。俾我疷兮。

7 The Yellow ducks are on the dam,
With their left wings gathered up.
That man is bad,
Ever varying in his conduct.

8 How thin is that slab of stone!
He that stands on it is low.
That man's sending me away
Makes me full of affliction.

VI. *Mëen man.*

緜蠻

一章 緜蠻黃鳥。止于丘阿。道之云遠。我勞如何。飲之

1 There is that little oriole,
Resting on a bend of the mound.
The way is distant,
And I am very much wearied.
Give me drink, give me food;

however, the *hoh* is in the forest, where it would be famished, and the *ts'ëw* is on the dam, where it could have its fill. So had the queen and the concubine changed places,' &c.

St. 7. Ll. 1,2,—see vii.II. 1,2. 二 三,—as in I.v.IV. 4. The Yellow ducks were faithful;—how difft. from the king!

St. 8. 扁 = 卑貌, 'the app. of being low.' By the thin slab of stone, it is supposed, Paou Sze is intended. The king is meant by the person standing on the thin stone,—favouring the concubine, and yet only made to appear mean and low by his connection with her! 疷 = 病 = 'to be ill,' 'to be in distress.'

The rhymes are—in st. 1, 束, 獨, cat. 3, t. 3: in 2, 茅*, 猶, *ib.*, t. 1: in 3, 田, 人, cat. 12: in 4, 薪, 人, *ib.*; 燋, 心, cat. 7, t. 1: in 5, 外, 邁, cat. 15, t. 3: in 6, 林, 心, cat. 7, t. 1: in 7, 梁, 良, cat. 10; 翼, 德, cat. 1, t. 3: in 8, 卑, 疷, cat. 16, t. 1.

Ode 6. Allusive. SOME INFERIOR COMPLAINS OF HIS TOIL IN AN EXPEDITION, AND THE NEGLECT WITH WHICH HE WAS TREATED BY HIS SUPERIORS. Such is, substantially, the account of this piece, given both by Maou and Choo. The former regards it as allusive; the latter, as metaphorical; and in this case, I think, the critical faculty of Choo is at fault. The 'Complete Digest,' expanding his view, says, 'The first line is from the writer, stating the circumstances; all the other lines are the language of the bird. For in this piece the whole case is put into the mouth of an oriole, and the lines flow naturally and easily;—metaphorically, without the appearance of metaphor, expressing the object of the writer. We must not think that in the last four lines we have a man longing for some one in whom he could trust for help;—they are the thoughts of the bird to that effect (首句是詩人敘事之言, 下皆是爲鳥言, 蓋此詩是托黃鳥以爲言, 順文說去, 而比意在, 云云).' But if the writer chose

食之。教之誨之。命彼後車。謂之載之。

二章 緜蠻黃鳥。止于丘隅。豈敢憚行。畏不能趨。飲之食之。教之誨之。命彼後車。謂之載之。

三章 緜蠻黃鳥。止于丘側。豈敢憚行。畏不

Inform me, teach me;
Order one of the attending carriages,
And tell them to carry me.

2 There is that little oriole,
Resting on a corner of the mound.
It is not that I dare to shrink from the journey,
But I am afraid of not being able to go on.
Give me drink, give me food;
Inform me, teach me;
Order one of the attending carriages,
And tell them to carry me.

3 There is that little oriole,
Resting on the side of the mound.
It is not that I dare to shrink from the journey,
But I am afraid of not getting to the end of it.

to put the expression of his sentiments into the mouth of a bird, surely he would have made it talk like a bird. In I. xv. II. we have a metaphorical piece where a bird is the speaker, and a reference to it will show at once how different it is from the ode before us. I must conclude that Choo's better judgment here deserted him.

All the stanzas. With his view of the piece, Choo defines 緜蠻 as 'the sound of the bird,' some representation of its notes into which we need not further inquire. Maou says the terms express 'the app. of a little bird (小鳥貌).' In the 'Great Learning,' comm. iii. 2, they appear as 緡蠻, and I have there translated them by 'twittering,' having then only had the view of Choo before me. 黃鳥,—as in I. i. II. 1, *et al.* 丘阿 is defined by 曲阿, 'a curved mound,' and Ying-tah gives for it 丘之曲中,—as in the translation. The analogy of l. 2 in stt. 2, 3, shows that this is correct. The bird has its proper place in which to rest; but not so was it with the speaker, who was left neglected, though exhausted with toil. See the use which Confucius makes of the 止 in the passage of the 'Great Learning' referred to. He is not explaining the ode, however, as Maou and others seem to think, but only drawing a moral from it. In l. 3, st. 1, both 之 and 云 are particles. In the other stt., 憚=畏='to fear,' 'to shrink from.' L. 4. 我勞如何,—'What can I do under such toil?' or 'How great has been my toil!' 趨=疾行, 'to go rapidly;' but here the meaning is not more than 'to go on.' 極=至, 'to arrive at.' The 'Flower and Essence of the She' quotes a sentence from the 'Narratives of the States,' which admirably illustrates this use of the term;—齊

能極。飲之。食之。教之。誨之。命彼後車。謂之載之。

Give me drink, give me food;
Inform me, teach me;
Order one of the attending carriages,
And tell them to carry me.

VII. *Hoo yeh.*

瓠葉

一章 幡幡瓠葉。采之亨之。君子有酒。酌言嘗之。

二章 有兔斯首。炮之燔之。君子有酒。酌言獻之。

1 Of the gourd leaves, waving about,
Some are taken and boiled;
[Then] the superior man, from his spirits,
Pours out a cup, and tastes it.

2 There is but a single rabbit,
Baked, or roasted.
[But] the superior man, from his spirits,
Fills the cup and presents it [to his guests].

朝駕,則夕極于魯國. In ll. 5—8, all the 之, excepting the first in l. 8, must be translated by 'me.' The character loses its meaning in the verb preceding, intensifying its verbal force. 教 is the general term for 'to teach;' 誨='to inform,' 'to enlighten.' By 後車 we are to understand 副車, 'an attending carriage,' one of the carriages conveying the baggage of the expedition. 謂之, 'tell them,'—the people in charge of the carriage.

The rhymes are—in st. 1, 阿, 何, cat. 17; 食, 誨*, 載 (and in 2, 4), cat. 1, t. 2: in 2, 隅*, 趨*, cat. 4, t. 1: in 3, 側, 極, cat. 1, t. 3.

Ode 7. Narrative. Where the provisions are most frugal, all the rules of polite intercourse may yet be preserved. It seems altogether gratuitous to bring in king Yëw here, and to say that the piece was intended to brand the gluttony and irregularities of him and his courtiers by describing the simple manners and decency of an earlier time.

Ll. 1, 2, in all the stanzas. Both Maou and Choo say that 幡幡 is descriptive of 'the app. of the gourd leaves.' The 'Complete Digest' adds that the appearance is that of 'their waving about (搖動貌).' 亨,—for 烹, as in vi. V. 2, *et al.* No supply of vegetables at a meal could be more frugal than boiled, or pickled, gourd leaves; and no supply of viands more frugal than a single rabbit. The 斯 is taken as joined to 兎, with no meaning of its own;—so we found it joined to 螽 in I. i. V., and to 鹿 in v. VII. 1. 首 is equivalent to 'one,'—a classifier used in giving the number of rabbits and some other animals, just as 尾, 'tail,' is employed in speaking of pigs or fishes. L. 2 in stt. 2, 3, 4 gives the different ways in which the rabbit might be cooked:—'in the fire (*i. e.*, the ashes), or baked; near the fire, or roasted; over the fire, or broiled.'

三章 有兎斯首。燔之炙之。君子有酒。酌言酢之。

四章 有兎斯首。燔之炮之。君子有酒。酌言醻之。

3 There is but a single rabbit,
Roasted, or broiled.
[But] from the spirits of the superior man,
[His guests] fill the cup, and present it to him.

4 There is but a single rabbit,
Roasted or baked.
[But] from the spirits of the superior man,
[His guests and he] fill the cup and pledge one another.

VIII. *Tsëen-tsëen che shih.*

漸漸之石

一章 漸漸之石。維其高矣。山川悠遠。維其勞矣。武人東征。不遑朝矣。

1 Those frowning rocks,—
How high they rise!
Over such a distance of hills and streams,
How toilsome is the march!
The warrior, in charge of the expedition to the east,
Has not a morning's leisure.

Ll. 3, 4. Over such a frugal meal, the parties in the writer's eye would be as ceremonious as at a grand feast. First, the host pours out a cup of his spirits, and tastes them, to be assured they are good. Then he fills a cup, and presents it to his guests. The guests drink, and have a cup filled, which the host drinks (酢=報). Lastly the host has the cups of the guests filled, and they cause his to be filled, and they all drink to one another (醻). The final 之 are to be taken as in the last ode.

The rhymes are—in st. 1, 亨*, 嘗, cat. 10: in 2, 首, 酒 (and in 3, 4), cat 3, t. 2; 燔, 獻*, cat. 14: in 3, 炙*, 酢, cat. 5, t. 3: in 4, 炮*, 醻, cat. 3, t. 2.

Ode 8. Narrative. COMMEMORATING THE HARDSHIPS OF A LONG AND DIFFICULT EXPEDITION TO THE EAST, AGGRAVATED BY GREAT RAINS. We may readily conclude that the expedition was against the wild tribes of the east, but when it was undertaken cannot be ascertained. The Preface, as we might expect, refers it to king Yëw, but we have no record of his having dispatched an army to the east. Ho Këae would assign it to the reign of king Le, going on a statement in the Bamboo Books, that, in Le's 3d year, the hordes of the Hwae invaded Loh, and were ineffectually opposed by Ch'ang-foo, duke of Kwoh.

Stt. 1, 2. L 1. 漸漸 is defined as 高峻之貌, 'the appearance of being high and precipitous. The 1st appendix to the Yih-king quotes the line with 嶄 and 石 under it, which

二章 漸漸之石。維其卒矣。山川悠遠。曷其沒矣。武人東征。不遑出矣。

三章 有豕白蹢。烝涉波矣。月離于畢。俾滂沱矣。武人東征。不遑他矣。

2 Those frowning rocks,—
How they crown the heights!
Over such a distance of hills and streams,
When shall we have completed our march?
The warrior, in charge of the expedition to the east,
Has no leisure [to think] how he will withdraw.

3 There are the swine, with their legs white,
All wading through streams.
The moon also is in the Hyades,
Which will bring still greater rain.
The warrior, in charge of the expedition to the east,
Has no leisure [to think] of anything but this.

we may presume is the true reading. L. 2. 卒 is defined by 崔嵬;—see i. III. 2. L. 3. 悠遠,—with the same meaning which we have often found 悠悠 to have,—indicating both length of time and length of space. L. 4 in st. 1 tells of the fatigue of the marching; in 4, asks when it will have an end. 曷=何時, 'when;' 沒=盡, 'to be done.' As Choo expands it, 言所登歷,何時而盡. In l. 5, 武人, 'the warrior,' or 'the warriors,' is understood of the commander of the expedition (武人,將帥也). L. 6 in st. 1 indicates the continuous progress of the march without ever halting; in st. 2, the determination with which it was prosecuted. The leader thought only of getting to the enemy, without considering how he was to make good his return (但知深入,不暇謀出).

St. 3. I have followed Yen Ts'an's exegesis of ll. 1, 2. 'It is the nature of swine,' he says, 'to wallow in the mire, and even those of them who may have white feet become so dirty, that it cannot be seen that they have white feet; but now the soldiers saw the white feet of the swine, and that they were in crowds wading in the water;—much rain had fallen, and the pools lay deep all over the country.' Acc. to Maou, swine, when rain is about to fall, are fond of wading in the water; so the rain had not yet fallen:—the action of the swine was an evidence that it would come soon. 蹢,=蹄, 'hoof.' 烝=衆, 'all.' 波, 'waves,' 'water rushing along,' can here only mean, 'pools,' or 'swollen streams.'

Ll. 3, 4. Williams says, '畢 is the 19th zodiacal constellation, comprising the Hyades;' see v. IX. The moon's rising in Hyades is supposed to be an indication that there will soon be great rain; 離—as in vi. III. 1. 滂沱=大雨貌, 'the app. of great rain;' difft. from the meaning of the phrase in I. xii. X. 1. L. 6 tells us that the general's thoughts were all occupied with the calamity of the rain, which had fallen, and was likely to fall still more largely, so that he had not time to think of anything else.

The rhymes are—in st. 1, 高, 勞, 朝, cat. 2: in 2, 卒, 沒, 出, cat. 15, t. 3: in 3, 波, 沱, 他, cat. 17.

IX. *T'ëaou che hwa.*

苕之華

一章 苕之華。芸其黃矣。心之憂矣。維其傷矣。

二章 苕之華。其葉青青。知我如此。不如無生。

三章 牂羊墳首。三星在罶。人可以食。鮮可以飽。

1 The flowers of the bignonia
Are of a deep yellow.
My heart is sad;
I feel its wound.

2 The flowers of the bignonia [are gone];
[There are only] its leaves all-green.
If I had known it would be thus with me,
I had better not have been born.

3 The ewes have large heads;
The Three stars are [seen] in the fish-trap.
If some men can get enough to eat,
Few can get their fill.

Ode 9. Metaphorical. THE WRITER LAMENTS HIS MISERY AMIDST AND IN CONSEQUENCE OF THE GENERAL DECAY OF THE KINGDOM. So much we can, perhaps, gather from the language of the piece. The Preface refers it, as usual, to the time of king Yëw.

St. 1. In the Japanese plates, the 苕 is, evidently, the *bignonia grandiflora.* When its flowers are about to fall, they turn to a deep yellow; and in this the writer sees an emblem of the decaying condition of the House of Chow. 芸,—as in vi. X. 2. Perhaps we may give to 維 in l. 4, the force of 'only.' The writer could do nothing but grieve over the state of things.

St. 2. Ying-tah says, 'In the previous stanza the flowers were about to fall; here they have fallen; and when l. 2 speaks of the leaves, it is plain that only the leaves were left.' On ll. 3, 4, Ke Pun (季本) says: 我本不意所遇之世如此,若知我如此,則不如無生,謂生不忍見, taking 生 in the sense of 'to live,' and not 'to be born.'

St. 3. Choo takes this stanza as narrative. The writer simply describes tokens of poverty and misery which he saw. 牂羊＝牝羊, 'a female sheep,'—a ewe. The creature is so emaciated that its head appears extraordinarily large. L. 2. 罶,—as in ii. III. 三星,—see on I. ii. X. Perhaps we should here understand the three stars in the belt of Orion; but that is unimportant. The idea is—that there were no fish in the trap, so that the stars appeared clearly reflected in it. The waters did not yield the usual supplies of food to men. To me it seems that both lines 1 and 2 should be taken metaphorically. Ll. 3, 4 refer to the general scarcity of food.

The rhymes are—in st. 1, 黃, 傷, cat. 10: in 2, 青, 生, cat. 11: in 3, 首, 罶, 飽*, cat. 3, t. 2.

X. *Ho ts'aou puh hwang.*

何草不黃

一章
何草不黃。何日不行。
何人不將。經營四方。

二章
何草不玄。何人不矜。
哀我征夫。獨爲匪民。

三章
匪兕匪虎。率彼曠野。
哀我征夫。朝夕不暇。

四章
有芃者狐。率彼幽草。
有棧之車。行彼周道。

1 Every plant is yellow;
Every day we march.
Every man is moving about,
Doing service in some quarter of the kingdom.

2 Every plant is purple;
Every man is torn from his wife.
Alas for us employed on these expeditions!
How are we alone dealt with as if we were not men?

3 We are not rhinoceroses, we are not tigers,
To be kept in these desolate wilds.
Alas for us employed on these expeditions!
Morning and night we have no leisure.

4 The long-tailed foxes
May keep among the dark grass.
And our box-carts
Keep moving along the great roads.

Ode 10. Allusive and narrative. THE MISERY AND MURMURING OF THE SOLDIERS CONSTANTLY EMPLOYED ON EXPEDITIONARY SERVICES, AND TREATED WITHOUT ANY CONSIDERATION. The Preface says that we have in the piece the complaint of the inferior States, constantly called out by Yĕw to do military service. We have nothing in the language, however, to necessitate such a view; and some critics have assigned the ode to the reign of king Hwan.

Stt. 1, 2. The first lines are allusive of the condition of the kingdom, which was like the vegetable world seared and scorched,—burned yellow, and then nearly black. Choo takes 將 in l. 3 of st. 1 as=the 行 of l. 2. In l. 4, 經營, 'planning and building,'=painfully engaged. In st. 2, l. 2, 矜, 'to be an object of pity,' is here explained, by Ch'ing and Choo, by 無妻, 'wifeless;' the meaning being that the soldiers, constantly kept in employment, were thereby separated from all the enjoyments of their domestic life. Han Ying read 鰥, which would still more evidently have that signification. The last line is taken interrogatively (豈獨爲非民哉).

St. 3. 率=循, 'to follow,' 'keep along.' 曠=空, 'empty,' 'desolate.' Ll 1, 2 may be taken as an expansion of l. 4 of the last stanza.

St. 4. Maou takes 芃 as meaning 'the app. of a small animal;' Choo and Yen Ts'an adopt the view of it which I have followed. 幽,—as in IV. 3. It was natural for foxes to be found among the long, dark grass; but not for these soldiers to be employed as they were. 棧車 explained as 役車, 'service carts,'—meaning, I think, the 輦 or 'barrows,' of iii. 2. The soldiers had to wheel them along with them, wherever they went.

The rhymes are—in st. 1, 黃, 行*, 將, 方, cat. 10: in 2, 玄, 矜*, 民, cat. 12, t. 1: in 3, 虎, 野*, 暇*, cat. 5, t. 2: in 4, 狐, 車*, *ib.*, t. 1; 草*, 道*, cat. 3, t. 2.

In the space afforded by this page, I take the opportunity to introduce Këang Ping-chang's treatment of the 10th ode, as a specimen of his method.

何草不黃、下國刺幽王也。四夷交侵、中國背叛、用兵不息、視民如禽獸、君子憂之、故作是詩也。

周室鎬京之盛，守卒之衆，戶口之殷，甲於天下，何至犬戎深入，其亡忽諸，讀漸漸之石，以下三詩，而知此日之用其民力物力爲已盡也，幽王四方征討，不見於史，然詩之所言，用兵如兒戲，視民若禽獸，其不載於史，史文闕耳，山川竭，疾病兵荒，而殘民以逞者，猶擇人而食，天怒人怨，以至此已極，此犬戎之所一戰而滅周也。

一章二章，皆賦中之興，故傳不言興也，將，朱子曰，亦行也，何日不行，無時不有征役也，何人不將，無地不有征役也，以畿甸之民，而經營四方之叛國，何以堪此。

二章矜字，包括無數思念室家之詞，獨爲匪民，民人也，言人情皆欲安其家室也。

三章言兕虎猛獸，不可家畜，故趨逐於野，今我征夫，獨非人乎，人則匪兕虎也，承上章獨爲匪民，言征夫亦人，而虎兕目之，并不許其一朝一夕，暫居於室，可哀孰甚焉。

四章兕虎惡獸，狐亦妖物，皆人所厭惡者， 首章何草不黃，秋盡時也，知受役在春夏矣，黃而至於元，則冬杪矣，末言幽草，幽者茂盛而色黑，則又在次年之夏矣。

PART III.

GREATER ODES OF THE KINGDOM.

BOOK I. DECADE OF KING WAN.

ODE I. *Wăn wang.*

詩經

大雅三

文王之什三之一

文王

一章

文王在上。於昭于天。周雖舊邦。其命維新。有周不顯。帝命不時。文

1 King Wăn is on high;
Oh! bright is he in heaven.
Although Chow was an old country,
The [favouring] appointment lighted on it recently.
Illustrious was the House of Chow,
And the appointment of God came at the proper season.

TITLE OF THE PART.—大雅三, 'Part III. Greater Odes of the Kingdom.' Little can be added here to what I have said on the title of Part II. The rendering of 大雅 is not according to the literal meaning of 雅; but it is more descriptive of the odes, and more intelligible, than a literal translation would be. The term 'greater' is given to the pieces because of their comparatively greater length, and the themes of several of them, which are of a more exalted kind than those of Part II., being occupied with the history and the virtues of the ancestors of the House of Chow, and founders of the dynasty. The first eighteen pieces are 'the Correct Ya (正雅),' and are attributed to the duke of Chow.

TITLE OF THE BOOK.—文王之什, 三之一, 'The Decade of king Wăn; Book I. of Part III.' As in the last Part, the odes should be arranged in tens; and each Decade takes its name from that of the first ode in it. Luh Tihming observes that in this Book king Wăn is the subject of the first eight odes, and king Woo, of the last two.

Ode 1. Narrative. CELEBRATING KING WAN, DEAD AND ALIVE, AS THE FOUNDER OF THE DYNASTY OF CHOW, SHOWING HOW HIS VIRTUES DREW TO HIM THE FAVOURING REGARD OF HEAVEN, AND MADE HIM A BRIGHT PATTERN TO HIS DESCENDANTS AND THEIR MINISTERS;—ATTRIBUTED TO THE DUKE OF CHOW, FOR THE BENEFIT OF THE YOUNG KING CHING.

王陟降。在帝左右。一章 亹亹文王。令聞不已。陳錫哉周。侯文王孫子。文王孫子。

King Wăn ascends and descends,
On the left and the right of God.

2 Full of earnest activity was king Wăn,
And his fame is without end.
The gifts [of God] to Chow
Extend to the descendants of king Wăn;—
To the descendants of king Wăn,

St. 1. Acc. to Choo, the first two and the last two lines are to be taken of the soul or spirit of king Wăn in heaven; and to explain them otherwise is, simply, to explain them away. Maou makes 在上 in l. 1 = 在民上, 'was over the people;' and l. 2 = 'Oh! his virtue was displayed to Heaven.' Then in l. 7 陟降 = 'he ascended and descended;' *i.e.*, he did what was right in the sight of Heaven above, and what was good in the sight of men below. On l. 8 Maou says nothing; but Ch'ing took 在 in the sense of 察, 'to examine,' and interprets all the line—'King Wăn was able to see and know the mind of Heaven, obeyed it, and acted according to it.' Yen Ts'an, dissatisfied with these explanations, says, 'King Wăn's virtue was in accordance with Heaven. He ascended and descended, advanced and retired, as if he were always on the left and right of God, so that not a single movement of his was other than the action of Heaven.' The inadequacy of all these explanations of the text is sufficiently evident. Këang Ping-chang admits it in reference to ll. 7, 8, and adopts Choo's view, that the language can only be taken of Wăn's spirit (以神言).

But we must adopt it also in ll. 1, 2. 在上 is simply—'is on high.' The writer is not thinking of Wăn as 'over the people,' but in reference to the wonderful attributes of character which made him the object of the divine favour. He is called 'king Wăn,' as having been *kinged* by the duke of Chow, after the subjugation of the Shang dynasty, when Woo in his old age received the appointment to the throne (Doctrine of the Mean, XVIII. 3);—not that he ever assumed the title of *king* himself. It was an error in the scholars of the Han dynasty to suppose that he did so, originating with Szema Ts'ëen. The appointment of Heaven lighted on Wăn, but it took effect only when his son Fah became the sovereign of China as king.

Ll. 3—6. Ch'ing is literally correct in saying that the history of Chow dates from the removal of Wan's grandfather, king T'ae, to the territory so called, as I have related on the title of I.i.I; but Yen Ts'an is correct, as regards the spirit of the ode, in saying that it is the House of Chow (周家), after and before its settlement in Chow, that the poet has in view. 其命 in l. 4 is the 'appointment of Heaven' that the sovereignty of the kingdom should be in the Chow family. The statement that the appointment was 'new,' or 'recent,' shows that we should not translate 命 by decree. On the use of 有 in l. 5, see on II. v. VI. 6. Maou observes that 不顯 and 不時 are to be taken as affirmative of 顯 and 時. We may do this, or take the lines interrogatively. The 時 = 當其時, 'at the proper time.' I translate both 帝 and 上帝 by 'God.' The single term has that meaning, and the 上, 'High,' is equivalent to the definite article. The one is the *Elohim* in Hebrew; the other is the *Ha-elohim*.

St. 2 tells us how the blessing of Heaven rested not only on the person of Wăn, but extended also to his descendants and his ministers. In l. 1, 亹亹 = 强勉之貌, 'the app. of strong exertion,' In 2, 令聞 = 善譽, 'good praise,'=fame. In 3, 陳 is explained by 敷, 'to diffuse,' 'to give.' The line is quoted, once and again, in the Tso-chuen and the Kwohyu, and always with 載 instead of 哉. Maou explains 哉 by 載, which it is much better to take in its frequent usage as an expletive particle, than to attempt, with K'ang-shing to give it the meaning of 始, 'to begin,' which it also has. It appears also more in harmony with the ode to understand God as the subject of 陳錫, than king Wăn, as Ying-tah does;—so that the

本支百世。凡周
之士。不顯亦世。
三章 世之不顯。厥猶
翼翼。思皇多士。
生此王國。王國
克生。維周之楨。
濟濟多士。文王
以寧。
四章 穆穆文王。於緝
熙敬止。假哉天

In the direct line and the collateral branches for a hundred generations.
All the officers of Chow
Shall [also] be illustrious from age to age.

3 They shall be illustrious from age to age,
Zealously and reverently pursuing their plans.
Admirable are the many officers
Born in this royal kingdom.
The royal kingdom is able to produce them,—
The supporters of [the House of] Chow.
Numerous is the array of officers,
And by them king Wăn enjoys his repose.

4 Profound was king Wăn;
Oh! continuous and bright was his feeling of reverence.
Great is the appointment of Heaven!

line=上帝敷錫于周. In l. 4. 侯=維,—as often. 孫子, has no more meaning than 子孫, 'sons and grandsons,'=descendants. The usual order of the terms is changed here for the sake of the rhyme. That no peculiar meaning is to be sought in the form of the expression appears from its recurrence in st. 4. This line is under the govt of 敷 錫, or may be taken as in apposition with 周. L. 6. 'The root and the the branches' denote the eldest sons by the recognized queen, succeeding to the throne, and the other sons by the queen and by concubines. The former should be the kings, and the latter the nobles of the kingdom, through a hundred generations. The former would grow up directly from the root, and the latter would constitute the branches of the great Chow tree. Ll. 7, 8. And not only the descendants of Wăn, but all the officers of the House of Chow should share in the favour of Heaven through him. 士, 'officers,' should have its most extensive application. 不顯,—as in st. 1. 亦 may here have its force of 'also.'

St. 3 continues the subject of the officers of Chow, for the duke of Chow knew that only through their loyal attachment would the throne be secure. In l. 2, 猶=謀, 'counsels.' 翼翼=勉敬, 'zealous and reverent.' L. 3. 思 is here an initial particle,—as in II. vii. IV. 皇=美, 'admirable.' Ll. 4, 5. 'The royal kingdom' is the kingdom of Chow,—both the original Chow, and the general dominions which the House had obtained through Wăn and Woo. L. 6. 楨=楨榦, one part for the whole of the wooden frame by which adobie walls are raised, so that the term has the idea of erection as well as of support. Ll. 7, 8. Choo finds in 濟濟 here only the idea of 'numerous;' Maou adds to that the idea of good deportment,—as in II. vi. V. 2. I prefer to take l. 8 of king Wăn in heaven, in his spiritual condition (文王之神; Foo Kwang).

St. 4 returns to king Wan and sets forth his great virtue of 'reverent attention' to his duties,

命。有商孫子。商
之孫子。其麗不
億。上帝既命。侯
于周服。
五章 侯服于周。天命
靡常。殷士膚敏。
祼將于京。厥作
祼將。常服黼冔。
王之藎臣。無念
爾祖。

There were the descendants of [the sovereigns] of Shang;—
The descendants of the sovereigns of Shang,
Were in number more than hundreds of thousands;
But when God gave the command,
They became subject to Chow.

5 They became subject to Chow.
The appointment of Heaven is not constant.
The officers of Yin, admirable and alert,
Assist at the libations in [our] capital;—
They assist at those libations,
Always wearing the hatchets on their lower garment and their peculiar cap.
O ye loyal ministers of the king,
Ever think of your ancestor!

through which it was that the dominion of the kingdom passed to this House from that of Shang. Ll. 1, 2 are quoted in 'The Great Learning,' Comm. III. 3, and then expounded. See the remarks on them there. L. 3. 假=大, 'great.' Choo makes the line='The great appointment of Heaven rested on him;' but that term seems rather to be descriptive of the appointment of Heaven, and 哉 to have its usual force of admiration. L. 7. 麗=數, 'numbers.' In ll. 7, 8, the meaning seems to be more vivid if we take 命 as I have done. 侯=維, as in st. 2. Wang Taou says that both here and there it=乃, a force which 維 sometimes has. 于周服=服于周.

St. 5, carries on the subject of the descendants of Shang, and concludes with an admonition, drawn from their case, to the officers of Chow. There is in the st. an element of proud feeling in the triumph of the author's dynasty. Ll. 3, 4. By 殷 (the previous dynasty was called indifferently that of Shang or Yin) 士, I think, we must understand both the descendants of Shang and their ministers. They are described as 膚 (=美) and 敏 (=疾), 'admirable and active.' When they appeared at the court of Chow, they assisted at the sacrifices of the king in his ancestral temple, which began with a libation of fragrant spirits to bring down the Spirits of the departed. The libation was poured out by the representative of the dead, and the cup with the spirits for that purpose was handed to him by some of those who assisted at the service;—here it is represented as done by the officers of Yin. 祼=灌, 'to pour out as a libation.' Choo defines 將 by 行, and Ying-tah, by 送;—we must take the two characters together, with the meaning which I have given them. L. 6. 黼 is the lower garment with the hatchets embroidered on it, though, as Ying-tah says, we are not to suppose that the blazonry was confined to that one figure. 冔 was the name of the cap, as worn, during the Yin dynasty, at sacrifices. The Hëa had used the 收, and the Chow used the 弁. The officers of Yin

六章 無念爾祖。聿修厥
德。永言配命。自求
多福。殷之未喪師。
克配上帝。宜鑒于
殷。駿命不易。
七章 命之不易。無遏爾
躬。宣昭義問。有虞
殷自天。上天之載。
無聲無臭。儀刑文
王。萬邦作孚。

6 Ever think of your ancestor,
Cultivating your virtue,
Always striving to accord with the will [of Heaven].
So shall you be seeking for much happiness.
Before Yin lost the multitudes,
[Its kings] were the assessors of God.
Look to Yin as a beacon;
The great appointment is not easily [preserved].

7 The appointment is not easily [preserved]
Do not cause your own extinction.
Display and make bright your righteousness and name,
And look at [the fate of] Yin in the light of Heaven.
The doings of High Heaven,
Have neither sound nor smell.
Take your pattern from king Wăn,
And the myriad regions will repose confidence in you.

used their peculiar cap;—by way of honour, and also by way of warning. In ll. 7, 8, the writer turns to the officers of king Ching, and admonishes and stimulates them. 藎=進, 'to advance,' *i.e.*, never to cease in the maintenance of their loyalty. Their 'ancestor,' of course is king Wăn.

St. 6. Ll. 2–4. 聿 is merely the initial particle. 厥德 is not to be understood of the virtue of king Wăn, but of that of the officers who are addressed; and 厥 = 'your.' 言 is the particle; 配 = 合, 'to match,' 'to accord with;' 命 = 'the will of Heaven,'—Choo says, 天理, 'heavenly principle.' 自 = 'as a matter of course,' 'this is the natural way.' As Choo expands ll. 3,4:—而又常自省察,使其所行,無不合於天理,則盛大之福,自我致之,有不外求而得矣. In ll. 5–8 we have the case of Yin again produced. See the 'Great Learning,' Comm. X. 5. See also the Shoo, V. xvi, 8, on the phrase 配天, equivalent to l. 6 here.

St. 7 continues the admonition in st. 6, converging, in the conclusion, from the officers of Chow to the person of king Ching himself. In l. 2, 遏,=絶, 'to extinguish,' = to ruin. In l. 3, 宣 = 布, 'to spread abroad;' 昭 = 明, 'to make bright;' 問 = 聞, in st. 2. In l. 4, 有 = 又, 'moreover;' 虞 = 度, 'to calculate,' 'to estimate.' 自天,—'from Heav-

II. *Ta ming.*

大明

一章

明明在下。赫赫在上。天難忱斯。不易維王。天位殷適。使不挾四方。

1 The illustration of illustrious [virtue] is required below,
And the dread majesty is on high.
Heaven is not readily to be relied on;
It is not easy to be king.
Yin's rightful heir to the heavenly seat
Was not permitted to possess the kingdom.

en,' *i, e.*, from the point of view of Heaven;—seeing how Yin's fall was brought about by Heaven, in consequence of the disobedience of its kings, and their neglect of their duties. See ll.5,6, in the 'Doctrine of the Mean,' XXIII. 6. If the doings of Heaven be thus, how can they be studied and known? The answer is in ll.7,8. King Wăn might be considered as an embodiment of the virtue of Heaven, and he could be studied and imitated. 儀=象, to resemble;' 刑=法, 'a pattern.' 儀刑文王=取法於文王,—as in the translation. 孚=信, 'to believe.' 作孚,—'will arise and repose confidence *in you.*

The rhymes are—in st. 1, 天, 新, cat. 12, t. 1; 時, 右*, cat. 1, t. 2: in 2, 已, 子, *ib.*; 世, 世, cat. 15, t. 3: in 3, 翼, 國, cat. 3, t. 3; 生, 楨, 寧, cat. 11: in 4, 止, 子, cat.1, t. 2; 億, 服*, *ib.*, t. 3: in 5, 常, 京*, cat. 10; 冔, 祖, cat. 5, t. 2: in 6, 德*, 福*, cat. 1, t. 3; 帝*, 易, cat. 16, t. 3: in 7, 躬 (prop. cat. 9), 天, cat. 12, t. 1; 臭, 孚*, cat. 3, t. 1.

Ode 2. Narrative. How the appointment of Heaven rested on king Wan, and descended to his son, king Woo, who overthrew the dynasty of Shang;—celebrating also the mother and the wife of king Wan. See on the title of II.v.I.

St. 1. Ll.1,2 are certainly enigmatical, Choo says that 明明 is 德之明, 'the brilliance of virtue,' and 赫赫 is 命之顯, 'the manifestation of the will of Heaven.' To the same effect in a measure is the view of Yen Ts'an. He says, 'The first two lines contain a general sentiment (泛言), expressing the principle that governs the relation between Heaven and men. Acc. to l. 1, the good or evil of a ruler cannot be concealed; acc. to l. 2, Heaven, in giving its favour or taking it away, acts with strict decision. When below there is the illustrious illustration *of virtue*, that reaches up on high. When above there is the awful majesty, that exercises a survey below. The relation between Heaven and men ought to excite our awe.' I believe that Yen-she has appreciated the sentiment of the lines; but it is difficult to bring it out in the brevity of a translation. Maou refers the lines, erroneously, to the virtue of king Wăn, which was displayed among men below, and gloriously seen by Heaven. In ll. 3—6 we have the same sentiment of the changing of Heaven's favour, and the same illustration of it, that run through the Part.

Ode 1. 忱=信, 'to be trusted.' 斯 is the final particle. L. 4='He who has not an easy position is the king.' The idea is not that of gaining the throne, but of retaining it. 'The heavenly seat' is the throne, the seat given by Heaven to him who is called 'its son.' 殷適=殷之適嗣, 'the legitimate heir of Yin;'—referring to Show, the last sovereign of that dynasty. 挾=有, 'to possess.' 四方,=the middle State and all the feudal States of the four quarters,=the kingdom. We must bring down 天 from l. 3 as the subject of 使.

二章 摯仲氏任。自彼殷商。來嫁于周。曰嬪于京。乃及王季。維德之行。大任有身。生此文王。

三章 維此文王。小心翼翼。昭事上帝。聿懷多福。厥德不回。以受方國。

2 Jin, the second of the princesses of Che,
From [the domain of] Yin-shang,
Came to be married to the prince of Chow,
And became his wife in his capital.
Both she and king Ke
Were entirely virtuous.
[Then] T'ae-jin became pregnant,
And gave birth to our king Wăn.

3 This king Wăn,
Watchfully and reverently,
With entire intelligence served God,
And so secured the great blessing.
His virtue was without deflection;
And in consequence he received [the allegiance of] the States
from all quarters.

St. 2 refers to the father, and especially the mother of king Wăn. She was a Jin, the second daughter of the prince of Che. As Maou gives the first line,—摯國, 任姓之中女. The 氏 belongs to 任, and precedes it by the inexorable law of the rhyme. Where *Che* was has not been ascertained; but we may presume from l.2 that it was within the royal domain of Yin. The critics, at least, say that this is intended by the combination of Yin-shang, the two names of the Yin or Shang dynasty (摯, 商畿內國也). 周 is best taken as in the translation. 曰 is the particle. 嬪=婦, 'to become wife to;'—as in the Shoo, I. 12. 京 is the 'capital' of Chow; so denominated from the fortunes of the family when the ode was written. The 乃及 in l.5 shows that the mother of king Wăn is still the main subject of the stanza. 王季 is the title conferred by the duke of Chow on his great-grandfather;—see the 'Doctrine of the Mean,' XVIII. 3. The best way of dealing with the 之 in l. 4 is to take it as =其, 'only virtuous was their conduct.' It makes the 行 descriptive of the 德. *Ta'e-jin* is the honorary name of the lady. 身=懷孕, 'pregnancy.' Chinese writers celebrate *Ta'e-jin* in the highest terms. 'When she was pregnant with king Wăn,' says Lĕw Hëang, 'her eyes looked on no improper sight, her ears listened to no licentious sound, and her lips uttered no word of pride. When the king was born, he was intelligent and sage, so that when his mother taught him one thing, he learned a hundred things; and in the end he became the founder of the Chow dynasty. The superior man will say that T'ae-jin could commence the instruction of her child while he was yet in the womb.'

St. 3 is all occupied with the virtue of king Wăn, which made him the object of God's favour. Choo explains l. 2 as 恭慎之貌 'the app. of reverence and carefulness,'—the same as the 敬 in ode I. 4. 昭 is defined by 明, 'brightly;'—the meaning appears to be what I have given. 聿 is the particle. 懷

四章 天監在下。有命既集。文王初載。天作之合。在洽之陽。在渭之涘。文王嘉止。大邦有子。

五章 大邦有子。俔天之妹。文定厥祥。親迎于

4 Heaven surveyed this lower world;
And its appointment lighted [on king Wăn].
In his early years,
It made for him a mate;—
On the north of the Hëah;
On the banks of the Wei.
When king Wăn would wive,
There was the lady in a large State.

5 In a large State was the lady,
Like a fair denizen of Heaven.
The ceremonies determined the auspiciousness [of the union],
And in person he met her on the Wei.

is defined by 來, 'to make to come.' 回=邪, 'crooked,' 'perverse.' 受方國=受四方侯國之歸,—as in the translation.

St. 4 introduces the queen of king Wăn, as specially provided for him by Heaven. Ll. 1, 2 refer to Wăn, as singled out by Heaven to occupy the throne. It was hardly necessary to put 'on king Wăn,' in brackets, as they are merely brought up from l. 3. 集=就, 'to come to,' 'to settle or light on.' 載=年; 初載='in his early years.' Thus his bride would be about the same age as himself. 合=配,='a mate.' *Hëah* is the name of a river, on the north of which lay the capital of the State held by the father of T'ae-sze. The Shwoh-wăn quotes the line with 郃; and Maou originally had 合 alone. The 水 was added in the Han dynasty. The river is supposed to have been in the pres. dis. of Hoh-yang (郃陽), in T'ung Chow (同州), Shen-se. 涘,—as in I. vi. VII. 2, *et al.* In l. 7, Choo defines 嘉 by 婚禮, 'the marriage ceremony;'—certainly marriage is one of what are denominated the 嘉 or 吉 ceremonies: and we may adopt Choo's view, so that the meaning of the line is as I have given it. Even Yen Ts'an here follows Choo in preference to the old explanation of the term as meaning 'admired.' The great State is Sin (莘), to which the young lady belonged.

In st. 5 we have the marriage of Wăn and this lady. It would be hard to say what specific idea the writer had in his mind in the 2d line, descriptive of the grace and other attributes of the lady. 俔=譬, 'to be compared to.' Han Ying read 磬, which has the same meaning. 妹,—'a younger sister;' but here simply=少女, 'a young lady.' L. 3 is descriptive of the preliminary formalities; 文 is defined by 禮, 'ceremonies;' and 祥 by 吉, 'lucky,' 'fortunate.' Yen Ts'an says, 'The tortoise-shell was consulted, and gave a favourable response. Then they determined by the ceremonial observances that the thing was fortunate, and presented the bridal gifts (卜而得吉, 則以禮文定其吉祥而納幣焉). All things being ready, the young prince went in person to meet the bride, and made a bridge of boats for her to cross the Wei by. The boats were moored across the stream, and then planks were laid upon them, so that the lady might walk over. Morrison, under the char. 俔, gives the stanza thus:—

渭。造舟爲梁。不顯其光。

六章 有命自天。命此文王。于周于京。纘女維莘。長子維行。篤生武王。保右命爾。燮伐大商。

七章 殷商之旅。其會如林。矢于牧野。

Over it he made a bridge of boats;—
The glory [of the occasion] was illustrious.

6 The favouring appointment was from Heaven,
Giving the throne to our king Wăn,
In the capital of Chow.
The lady-successor was from Sin,
Its eldest daughter, who came to marry him.
She was blessed to give birth to king Woo,
Who was preserved, and helped, and received also the appointment,
And in accordance with it smote the great Shang.

7 The troops of Yin-shang
Were collected like a forest,
And marshalled in the wilderness of Muh.

'Of a great nation there is a daughter,
Comparable to the angelic sisters of heaven.
The elegant presents have determined his bliss;
In person he meets her, on the banks of the Wei.
Build the boats; make a bridge;
Spare nought to illustrate his glory.'

Translating at random as Morrison did, for the purposes of his dictionary, it was not to be expected that he would give the verses correctly, according to the tenses they must have in their connection with others. It became a statute of Chow that a royal bride should be brought across a stream on a bridge of boats, king Wăn having thus set the example. 不顯,—as in I. 1.

St. 6 carries on the narrative to the birth of king Woo, Wăn's son, who was to wrest the sovereignty from Yin. L. 3. 于周于京, 'in Chow, in the capital,'=in his Chow capital (于周之京). Ll. 4, 5 must be taken closely together, in order to make any construction of them. 纘=繼, 'to continue.' T'ae-sze is called 'the continuing lady,' as the successor to T'ae-jin, whose praises were declared in st. 2. 維莘 plainly means—'was from Sin.' Choo takes 行=嫁, as in the translation. Maou would connect it with the 行, in st. 2. Yen Ts'an agrees with Choo, referring to the use of the term, in I. iii. XIV. 2. It is difficult to give or to understand the force of 篤, 'real,' 'sincere,' 'to give importance to,' in l. 6. Choo takes it as I have done,—天又篤厚之. The 天, thus understood, must be brought on as the subject of the verbs in l. 7. 右=助, 'to assist.' The 爾 cannot be taken as the pronoun of the 2d person;—we must regard it as a final particle, or as = 之. 燮=和, 'harmoniously;'—we must suppose here 'in harmony with the will of Heaven.' Choo says, 順天命.

維予侯興。上
帝臨女。無貳
爾心。
八章 牧野洋洋。檀
車煌煌。駟騵
彭彭。維師尚
父。時維鷹揚。
涼彼武王。肆
伐大商。會朝
清明。

We rose [to the crisis];—
'God is with you,' [said Shang-foo to the king],
'Have no doubts in your heart.'

8 The wilderness of Muh spread out extensive;
Bright shone the chariots of sandal;
The teams of bays, black-maned and white-bellied, galloped along;
The grand-master Shang-foo
Was like an eagle on the wing,
Assisting king Woo,
Who at one onset smote the great Shang.
That morning's encounter was followed by a clear bright [day].

Stt. 7, 8 are occupied with the decisive battle, which issued in the overthrow of the dyn. of Shang, and gave the throne to king Woo. In st. 7, l. 1, 殷商,—as in st. 2; 旅=師, 'multitudes.' L. 2. Comp. the Shoo, V. iii. 9. L. 3. 矢=陳, 'to be displayed' 'to be marshalled.' 牧野,—see on the Shoo, V. ii. 1. In l. 3, Choo takes 侯 as the particle 維, so that the meaning is, as I have given it (我之師爲有興起之勢). Ch'ing refers the 侯 to Woo, here called marquis from Shang's point of view;—which is very unlikely. Këang Ping-chang and many others take the line as saying, 'We of Chow and the princes on our side arose (予周以諸侯興起而陳於牧野之地). Ll. 5, 6 are well taken by Këang as spoken to king Woo by Shang-foo, who commanded on the side of Chow. 臨女,—'has come to you;'=is with you. 貳=疑, 'to doubt.'

In st. 8, 洋洋=廣大之貌, 'the app. of being wide and large.' 檀車,—see on I. ix. VI. 煌煌,—see I. xii. V. 1. 騵,—is defined as 'a bay-horse, black-maned, with a white belly (騮馬白腹). 彭彭,—as in II. vi. I. 3. 尚父,—seen on the title of I. viii. 師=大師, 'grand-master. 時=是, 'he was.' 涼—'to assist;' as if it were 亮, with which the line is quoted in the Books of Han (王莽傳). Maou explains 肆 by 疾, 'rapidly;' Choo, by 縱兵, 'let go his weapons.' 會朝,—'the morning of the meeting,' *i. e.*, of the battle. 清明=而天下清明, 'and all under heaven was clear and bright.'

The rhymes are—in st. 1, 上, 王, 方, cat. 10: in 2, 商, 京*, 行*, 王, *ib.*: in 3, 翼, 福*, 國, cat. 1, t. 3: in 4, 集, 合*, cat. 7, t. 3; 涘, 止, 子, cat. 1, t. 2: in 5, 妹, 渭, cat. 15, t. 3; 梁, 光, cat. 10: in 6, 天, 莘, cat. 12, t. 1; 王, 京*, 行*, 王, 商, cat. 10: in 7, 林, 興 (prop. cat. 6), 心, cat. 7, t. 1; 旅, 野*, 女, cat. 5, t. 2: in 8, 洋, 煌, 彭*, 揚, 王, 商, 明*, cat. 10.

III. *Mëen.*

緜

緜緜瓜瓞。民之初生。自土沮漆。古公亶父。陶復陶穴。未有家室。一章

1 In long trains ever increasing grow the gourds.
When [our] people first sprang,
From the country about the Ts'eu and the Ts'eih,
The ancient duke T'an-foo,
Made for them kiln-like huts and caves,
Ere they had yet any houses.

Ode 3. Metaphorical and narrative. THE SMALL BEGINNINGS AND SUBSEQUENT GROWTH OF THE HOUSE OF CHOW. ITS REMOVAL FROM PIN UNDER T'AN-FOO, AND SETTLEMENT IN CHOW, DOWN TO THE TIME OF KING WAN. The gradual rise of the House of Chow has been adverted to in the notes on the title of Part I. T'an-foo, it is there stated, removed with his tribe from Pin to the plain of Chow, in B.C. 1,325; and we have here an eloquent account of his labours in founding the new settlement. Duke Lëw, to whom is ascribed the previous settlement of the tribe in Pin, in B. C. 1,796, is celebrated in the second Book of this Part; but what we read of T'an-foo, in the 1st stanza of the ode before us, is hardly reconcileable with the accounts of his distant predecessor, nor with the sketch of life in Pin, which forms the theme of I.xv.I. It is not history which we have of the early days of the tribe in Pin, but legends, and legends dressed up by the writer or the writers of the odes, carrying back into antiquity the state of things which was existing around them in their own day.

St. 1. L. 1 is metaphorical, designed, evidently, to give us the idea of the growth of Chow from a very small beginning. Choo says that large gourds are called *kwa*, and small ones *tëeh*, from which Williams explains the two characters together as 'large and small melons, *met.* posterity.' But 瓞 (*i. q.* 瓜, with 勹 on the right) is the gourd near its root, where it begins, very small as compared with the 瓜, when it has grown and extended, with a vast developement of its tendrils and leaves. So had the House of Chow grown and increased, small at first, and ever becoming larger. Këang Ping-chang says, 緜緜之瓜,本方初生之瓞, making it clear that he did not understand *kwa* and *tëeh* as two different plants, but as one, in the early and developed stage of its growth. 緜緜,—as in I. vi. VII. The line is metaphorical really, though Maou makes it allusive, as introductory to the whole of the stanzas. It is so introductory; but it is itself metaphorical.

Ll. 2—6 certainly give us the idea of the tribe of Chow coming first into notice in the time of T'an-foo, in the country about the two rivers mentioned, and living there in habitations of the most primitive description. This is irreconcileable with the accounts which we have of it under duke Lëw nearly five centuries earlier; nor will the student think that the difficulty is lightened by Wang Gan-shih, who says, 'The State of Chow [this can only be understood of the tribe, which afterwards settled in Chow] had nearly become extinct. Subsequently it occupied the country about the Ts'eu and the Ts'eih, and began to revive, so that the people are here spoken of as first originating there.' The Ts'eu and the Ts'eih were two rivers in the territory of Pin, and are not to be confounded with those of the same name in the Shoo, III. i. Pt. i. 75. We need not enter into the various discussions about them. 自土沮漆=自居於沮漆之旁, 'from the time of their dwelling on the banks of the Ts'eu and Ts'eih.' 古公,=先公, 'the ancient duke;' 亶父 is to be taken as the name. The personage was the grandfather of king Wăn, and appears as 'king T'ae' in the list of the kings of the Chow family. He is here called 'duke,' as the ordinary designation of the prince of a State after his death. 陶 is 'a kiln for making pottery;' used here for 'to make in the shape of a kiln.' 復 is explained in the dict. by 累土於地上, 'raising up earth above the surface of the ground,' and is said to be, in this sense, interchangeable with 覆, 'that which covers or overshadows.' These kiln-like huts and caves were the dwellings in which the tribe of Chow lived in the 13th century before our era. They were left open, it is said, at the top, for the purpose of light. 家室 together = regularly constructed houses.

二章 古公亶父。來朝
走馬。率西水滸。
至于岐下。爰及
姜女。聿來胥宇。
三章 周原膴膴。堇荼
如飴。爰始爰謀。
爰契我龜。曰止
曰時。築室于茲。
四章 迺慰迺止。迺左

2 The ancient duke T'an-foo
Came in the morning, galloping his horses,
Along the banks of the western rivers,
To the foot of [mount] K'e;
And there, he and the lady Këang
Came, and together looked out for a site on which to settle.

3 The plain of Chow looked beautiful and rich,
With its violets and sowthistles [sweet] as dumplings.
There he began with consulting [his followers];
There he singed the tortoise-shell, [and divined].
The responses were—there to stay, and then;
And they proceeded there to build their houses.

4 He encouraged the people and settled them;
Here on the left, there on the right.

St. 2 commemorates the removal of T'an-foo from Pin to the plain of Chow. Of the circumstances in which the removal took place Mencius has given us a graphic account, very much to the honour of the ancient duke;—see Men. I. Pt. ii. XV. 1. 來,—'came;' *i. e.*, came from Pin. 率=循, 'along,' 'following the course of.' 滸=水厓, 'banks.' The 'western waters' are probably the Ts'eu and Ts'eih. Mount K'e, called also 'Pillar of the sky,' is 10 *le* north east from K'e-shan dis. city, dep. Fung-ts'ëang. The prince's wife was a Këang; she is commonly spoken of as T'ae-këang (大姜). 爰,—as commonly, = 'there.' 聿 is merely the particle. 胥 = 相, 'together.' The term indicates that T'ae-këang was capable of advising her husband,—a worthy predecessor of T'ae-jin and T'ae-sze. 宇=宅, 'the site for a settlement;' the term has a pregnant meaning here,—'to look out for such a site.'

St. 3. The plain of Chow lay south from mount K'e. 膴膴=肥美貌, 'the app. of being rich and beautiful.' 飴 denotes sweet cakes made of rice. The soil in the plain of Chow was so rich, that vegetables, elsewhere very inferior, grew in it so as to be like those cakes. The 荼 we have met with repeatedly as the sowthistle. About the 堇 I am not sure. Choo calls it the 烏頭, or 'crow's-head;' but more modern critics all will have it to be the violet; and as such it is figured in the Japanese plates. The roots of this yield an emetical substance; but I have never read of their being eaten. Attracted by the appearance of the plain, T'an-foo proceeded to consult and divine about making his settlement here. According to Mencius, his people had followed him in crowds from Pin. 契 is used here for an instrument which was employed in scorching or firing the tortoise shell;=' to scorch.' I cannot tell why 我 is used before 龜; but it is better to neglect it in translating. The 曰 in l. 5 is understood by Choo of T'an-foo thus reporting the result of his consultations and divinations. I have taken it rather differently.

迺右。迺疆迺
理。迺宣迺畝。
自西徂東。周
爰執事。
五章 乃召司空。乃
召司徒。俾立
室家。其繩則
直。縮版以載。
作廟翼翼。

He divided the ground into larger tracts and smaller portions;
He dug the ditches; he defined the acres;
From the west to the east,
There was nothing which he did not take in hand.

5 He called his superintendent of works;
He called his minister of instruction;
And charged them with the building of the houses.
With the line they made everything straight;
They bound the frame-boards tight, so that they should rise regularly.
Uprose the ancestral temple in its solemn grandeur.

St. 4 speaks of the general arrangements made by T'an-foo for the occupancy of the plain of Chow. We cannot translate the 乃 which occurs so frequently. 'Accordingly' would convey its force more nearly than any other term I can think of. Choo defines 止 by 居,='to assign the place or quarter of residence.' 'The left and the right,' *i.e.*, the east and the west, would be determined with reference to the site which had been fixed on for the town, that was to be the capital or residence of the chief himself. L. 3,—see on II. vi. VI. i. 宣 has been taken variously. K'ung Ying-tah adopted Ch'ing's view, that the word=時耕, 'to assign the times of ploughing and other agricultural operations;' Choo takes it as=布散而居, 'dispersed the people all over the country.' Neither of these interpretations commends itself. Much better is another which Choo mentions, and which I have followed;—宣導其溝洫, 'dug the ditches, large and small,' *i.e.*, made all the arrangements for the irrigation of the fields, which the peculiar system of husbandry and the division of the land required. 畝 is to be taken verbally,—as I have done. L. 5 seems to come in awkwardly; but we must take it as an account of the whole of the newly occupied territory, from the west, where it was nearest to the old site of the tribe in Pin, on to the furthest point towards the east to which it extended. Then l. 6 has still T'an-foo for its subject. 周=徧, 'universally.' 'all round.' 爰 cannot be translated. Choo expresses the whole line very well as=靡事不爲.

Stt. 5, 6, and 7 all describe the processes and progress in erecting the buildings of the new settlement, and especially with reference to the residence or palace of T'an-foo himself. These processes took place under the direction of a superintendent of works and a minister of instruction; but I do not not believe that T'an-foo had at this time two officers at all corresponding to those who bore these names subsequently, when the Chow dynasty was consolidated, and whose functions are described in the Shoo and the Chow Le. The string or plummet was used so that the walls were made perpendicular and square. The building frames were firmly bound together (縮=束), and raised as the space enclosed by them was completed, the lower board in the frame being removed and placed above. The same process was continued, tier exactly above tier, till the walls were carried to the required elevation. This is the meaning assigned to 以載(上下相承也, 言以索束板, 投土築訖, 則升下而上, 以相承載), though it is getting more out of the 載, which simply signifies 'to contain' the earth, than the term can well convey. The intimation in the 4th line is interesting. The first building taken

六章 捄之陾陾。度之薨薨。築之登登。削屢馮馮。百堵皆興。鼛鼓弗勝。

七章 迺立皐門。皐門有伉。迺立應門。應門將將。迺立冢土。戎醜攸行。

6 Crowds brought the earth in baskets;
They threw it with shouts into the frames;
They beat it with responsive blows;
They pared the walls repeatedly, and they sounded strong.
Five thousand cubits of them arose together,
So that the roll of the great drum did not overpower [the noise of the builders].

7 They set up the gate of the *enceinte*;
And the gate of the *enceinte* stood high.
They set up the court gate;
And the court gate stood grand.
They reared the great altar [to the Spirits of the land],
From which all great movements should proceed.

in hand and completed was the ancestral temple. The chief would make a home for the Spirits of his fathers before he made one for himself. However imperfectly directed it was, religious feeling asserted the supremacy which it ought to possess. In st. 6 we have the bustle and noise of the building graphically set forth. 捄 denotes the constant 'carrying of earth to the frames in baskets (盛土於器);' 陾陾 = 衆, 'all,' 'multitudes;' 度 is 'the throwing the earth into the frames (投土於板);' 薨薨, 'the noise of the people (衆聲),' their chattering and shouting; 築 is 'the pounding of the earth;' and 登登, the blows of one long pestle answering to another. When the wall was thus reared, they pared or scraped it, till it was clear of all protuberances and made smooth (削屢), and then it gave a sound, when tapped, represented by 馮馮. L. 5. See II.iii.VII.2. 皆 should, probably, be 偕,=俱, 'all together. L. 6. see on II. vi. IV. 3. The drum was beaten to stimulate the workers; but so many were they, and so cheerful and active, that the sound of it was almost drowned in the noise which they themselves made. St. 7 relates to the building of the palace and grand altar; but they are described, unfortunately, with reference to the palaces of T'an-foo's descendants when they had become sovereigns of the kingdom. The residence now reared was but a small structure apparently, consisting only of two buildings, an outer and an inner, leading to which were two gates. Subsequently the royal palace consisted of seven buildings, two more than those which constituted the palaces of the princes of the States. Belonging to it were two gates called the 皐門 and the 應門, which the princes could not boast of; and these names are here given to the gates of T'an-foo's residence. 皐門 = 王之郭門, and 應門 = 王之正門 or 朝門;—as in the translation. 有伉 = 高貌, 'high-looking;' 將將 = 嚴正, 'severe and exact.' 冢土 = 大社, 'the grand altar to the Spirits of the land.' See the note on the Shoo, III. i. Pt. i. 35. 戎醜 = 大衆, 'great and universal,' meaning all great undertakings, and such as required the cooperation of all the people. These were preceded by a solemn sacrifice at the grand altar. As Choo says, 起大事,動大衆,必有事乎社,而後出謂之宜. T'an-foo would raise an altar, appropriate to his own circumstances; but it is here thus grandly described with reference to the royal position of his descendants.

八章 肆不殄厥慍。亦不隕厥問。柞棫拔矣。行道兌矣。混夷駾矣。維其喙矣。

九章 虞芮質厥成。文王蹶厥生。予曰有疏附。予曰有先後。予曰有奔奏。予曰有禦侮。

8 Thus though he could not prevent the rage [of his foes],
He did not let fall his own fame.
The oaks and the *yih* were [gradually] thinned,
And roads for travelling were opened.
The hordes of the Keun disappeared,
Startled and panting.

9 [The chiefs of] Joo and Juy were brought to an agreement,
By king Wăn's stimulating their natural virtue.
Then, I may say, some came to him, previously not knowing him;
And some, drawn the last by the first;
And some, drawn by his rapid successes;
And some, by his defence [of the weak] from insult.

St. 8. Ll. 1, 2 are taken of T'an-foo in his relations to the wild hordes, which, as described by Mencius, obliged him to withdraw with his tribe, from Pin. He could not prevent them from showing their barbarous dispositions, but amid all his trouble from them, and subsequently, he showed his own great qualities. 肆 is defined in the Urh-ya by 故, 'therefore;' and by 故今, which I do not know what to make of. Choo explains it by 遂, adding that 'it carries on the discourse from what precedes.' Here it= 'thus although.' 殄=絕,=' to disarm.' 慍=怒, 'anger.' 問 we have met with before,—in the sense of 聞, 'fame.'

Ll. 3—6 describe the gradual clearing of the country, and bring us down to the times of T'an-foo's son and grandson,—the kings Ke and Wăn. 柞 has occurred already,—an oak and thorny. The *yih* is by some said to be the same tree; but it appears to be different, and is called, in the Urh-ya, the white *juy* (白桵), 'a thorny, shrubby tree, growing to the height of 5 or 6 feet, and bearing a red fruit, like an ear-pendant, and eatable.' The country had been all overgrown with these, affording shelter to the wild tribes; but gradually the trees were 'thinned'—so we must take 拔—and roads were 'opened' (兌=通, 'to be made passable'). On this the barbarians, here called 'the Keun hordes,' could no longer keep their ground. 駾 is defined in the Shwoh-wăn as 'the app. of a horse hurrying on rapidly;' and here='fled away rapidly.' L. 6 represents the barbarians flying with open mouth (喙=口). Choo defines the term by 息, 'to pant.'

St. 9 brings us to king Wăn, and the States, one after another, coming to him to hail him as their leader. Joo and Juy were two States on the east of the Ho; but their positions cannot be sufficiently defined. 質 is explained by 成, and 成 by 平; 質厥成='decided their strife and made peace.' The story of their case, as related by Sze-ma Ts'ëen, Lëw Hëang, and others, is this:—Their chiefs had a quarrel about certain fields, or a strip of territory, to which each of them laid claim. Unable to come to an agreement, they went to lay the matter before the lord of Chow; and as soon as they entered his territory, they saw the ploughers readily yielding the furrow, and travellers yielding the path to one another, while men and women

IV. *Yih p'oh.*

棫樸

一章

芃芃棫樸。薪之槱之。濟濟辟王。左右趣之。

1 Abundant is the growth of the *yih* and the *p'oh*,
Supplying firewood; yea, stores of it.
Elegant and dignified was our prince and king;
On the right and the left they hastened to him.

avoided one another on the road, and none of the old people had burdens to carry. When they got to the court, they beheld the officers of each inferior grade readily giving place to those above them. All this made them ashamed of their own quarrel. They acknowledged the error and folly of it, agreed to let the disputed ground be an open territory, and withdrew, without presuming to appear before the prince of Chow. When this affair was noised abroad, it is said that more than forty States tendered their submission to Chow. Choo says that he does not understand l. 2. I have followed Yen Ts'an's view of it. He takes 生 as meaning 'the natural conscience (本然之良心),' as inseparable from man as his 'life,' and 蹶=動, 'to move;' thus connecting the line closely with the preceding. By the 予曰 in ll. 1—6, we are probably to understand the writer of the ode, delivering his own opinion as to the causes which gave king Wăn his great and ever increasing influence. The last three characters in every line are applicable to himself,—his attributes or the effects of his attributes. This is not the view of Maou or Choo; but Këang Ping-chang gives it, and I can see no other reasonable mode of construction. Këang's words are, 文王之興,自予言之,則曰以其有疏附耳,能宣布德澤,使民歸也,以其有先後耳,能前後相導,使無過舉也,以其有犇奏耳,能使四方喻德奏功也,以其有禦侮耳,能奮揚武衞,折衝威敵也.

The rhymes are—in st. 1, 蹶, 生 (prop. cat. 11), 穴, 室, cat. 12, t. 3: in 2, 父, 馬*, 滸, 下*, 女, 宇, cat. 5, t. 2: in 3, 膴 (prop. cat. 5), 飴, 謀*, 龜*, 時, 茲, cat. 1, t. 1: in 4, 止, 右*, 理, 畝*, 事, *ib.*, t. 2: in 5, 徒, 家*, cat. 5, t. 1; 直, 載, 翼, cat. 1, t. 3: in 6, 陾 (prop. cat. 1), 薨, 登, 馮, 興, 勝, cat. 6: in 7, 門, 閈, cat. 13; 伉, 將, 行*, cat. 10: in 8, 慍, 問, cat. 13; 拔, 兌, 駾, 喙, cat. 15, t. 3: in 9, 成, 生, cat. 11; 附*, 後, 奏, 侮*, cat. 4, t. 2.

Ode 4. Allusive and narrative. In praise of king Wan, celebrating his activity, influence, and capacity to rule. Such is the account, substantially, given of this piece in the Preface, and accepted by Choo. I do not wish to call it in question, but we have not the same amount of internal evidence as to its subject, as in the three preceding odes; nor is it without its difficulties,—as will appear in the notes.

St. 1. The *yih*,—see on last ode. The *p'oh* has not been determined. The Japanese plates do not give a figure of it. It is described as a dense and shrubby tree. 芃芃 has been met with several times. The meaning which I have given of 槱 (Choo says, = 積) is determined by the previous 薪. Këang says, 'L. 2 is introductory to all the rest of the piece. 薪之 indicates the gathering of the wood for to-day's use, and serves, allusively, to introduce ll. 3, 4 and st. 2. 槱之 indicates the storing up of the wood for future use, and serves to introduce stt. 3—5.' 濟濟 is here defined by 容貌之美,—as in the translation. 辟 = 君, 'ruler;' 辟王 is understood to be king Wăn. 趣 is defined in the dict. by 疾 and 遽, expressive of 'rapid movement.' L. 4 indicates the States everywhere—on the right and on the left—hurrying to acknowledge the claims of the lord of Chow.

二章 濟濟辟王。左右奉璋。奉璋峨峨。髦士攸宜。

三章 淠彼涇舟。烝徒楫之。周王于邁。六師及之。

四章 倬彼雲漢。爲章于天。周王壽考。遐不作人。

2 Elegant and dignified was our prince and king;
On his left and his right they bore their half-mace [libation-cups];—
They bore their instruments with solemn gravity,
As beseemed such eminent officers.

3 They rush along,—those boats on the King,
All the rowers labouring at their oars.
The king of Chow marched on,
Followed by his six hosts.

4 Vast is that Milky Way,
Making a brilliant figure in the sky.
Long years did the king of Chow enjoy;—
Did he not exert an influence upon men?

In st. 2. we have the lord of Chow,—again called 'prince and king,'—in his ancestral temple, assisted by his ministers or great officers in pouring out the libations to the Spirits of the departed. The *chang* was a semi-mace (半圭曰璋); *i.e.*, the obelisk-like symbol of jade, called a *kwei*, was cut into two parts, each one forming a *chang*; but we are not to understand here the *chang* simply, but a libation-cup, of which it formed the handle, and called 璋瓚. The handle of the king's cup was formed by a complete *kwei*; of a minister's, by a *chang*. Choo says, that as his officers stood on the chief's left and right, the *chang* would always be turned towards him, as they performed the libation, so that l. 2 has the same significance as l. 4 in last st.;—I do not see the value or point of the remark. 峨峨=盛壯, denoting the grave formality with which the officers went through their business. 髦=俊, 'eminent.' Këang expands l. 4:—髦士奉璋,威儀節度,皆得其宜.

St. 3. 淠=舟行貌, 'the app. of a boat in motion.' 烝=衆, 'all.' 楫, 'an oar;' here,=櫂, 'to row,' 'to use the oars.' These rowers, all working willingly, are allusive of the alacrity with which the people followed the chief of Chow. Choo defines 于 by 往; but it is better to take it, as we have hitherto done in similar cases, as the particle. 六師=六軍, 'six armies.' But only the king led '*six* armies' into the field; and hence l. 4 could not be appropriate to the Head of the house of Chow, till king Wăn's son, Woo, actually acquired the sovereignty of the kingdom. Këang here brings in the allusive force of the 槱之 in st. 1, so that the six armies correspond to the stores of wood laid up for future use. They had been prepared by Wăn, but were used only subsequently, by Woo.

St. 4. 雲漢 is another name for the 天漢 of II. v. IX. 5, the 'Han of the Clouds,' the Milky Way. 倬=大, 'great,' 'vast;' or 'brilliant.' 章=文章, 'elegant figures.' 'King

五章 追琢其章。金玉其相。勉勉我王。綱紀四方。

5 Engraved and chiselled are the ornaments;
Of metal and of jade is their substance.
Ever active was our king,
Giving law and rules to the four quarters [of the kingdom].

V. *Han luh.*

旱麓

一章 瞻彼旱麓。榛楛濟濟。豈弟君子。干祿豈弟。

1 Look at the foot of the Han,
How abundantly grow the hazel and the arrow-thorn!
Easy and self-possessed was our prince,
In his pursuit of dignity [still] easy and self-possessed!

Wăn,' says Choo, 'died at the age of 97; hence the terms 壽考.' 遐=何, as in II.ii.VII.4,5, *et al.* 作人='stimulate men;' as Choo says, 變化鼓舞之. The stanza, acc. to Këang, found its fulfilment when king Woo arranged the orders of nobility, &c., as related in the Shoo, V.iii.10, making the earth glorious as the Milky Way does the sky; but he was only completing the work of his father.

St. 5. Ll. 1,2 seem to be allusive of the state of the kingdom, made goodly and great by Wăn and Woo, like the most precious substances, gold and jade, wrought on by skilful workmen. 追 (read *tuy*)=雕, 'to engrave,' 'to make figures on;'—with reference to the 金 in l. 2. 相 is explained by 質, 'substance,' its opposition to 章, in l. 1, necessitating that meaning;—as Ying-tah points out. 勉勉,—'ever active;' Choo says the expression is equivalent to 不已, 'unceasing.' 綱 denotes 'great measures,' affecting on a large scale, like the great rope which commands the whole of a net; 紀, 'smaller regulations,' which are like the adjustment of threads of silk.

The rhymes are—in st. 1, 槱, 趣 (prop. cat. 4), cat. 3, t. 2: in 2, 王, 璋, cat. 10; 峨, 宜*, cat. 17: in 3, 楫, 及, cat. 7, t. 3: in 4, 天, 人, cat. 12, t. 1: in 5, 章, 相, 王, 方, cat. 10.

Ode 5. Allusive and narrative. IN PRAISE OF THE VIRTUE OF KING WAN BLESSED BY HIS ANCESTORS, AND RAISED TO THE HIGHEST DIGNITY WITHOUT SEEKING OF HIS OWN. The Preface makes the subject of this piece to be '*the blessing* received from ancestors;' which is not very clear and precise. Nor does the ode itself say positively, who 'the princely man' in it was. Ch'ing thought that the phrase referred to king T'ae and king Ke, Wăn's grandfather and father. Maou wisely says nothing on the point. Yen Ts'an says that it is best here to agree with Choo, and refer the phrase to king Wăn.

St. 1. 旱 is understood to be the name of a hill; but nothing further can be ascertained about it. 麓,—as in the Shoo, II.i.2. The 楛 is described as 'like a thorn-tree, but red.' Its wood is good for making arrow-shafts. Here, as where the phrase has hitherto occurred, Choo, after Maou, defines 豈弟 by 樂易, 'happy and easy.' Acc. to Yen Ts'an, the characters denote 'virtue complete and benevolence ripe, harmony and concord in full accumulation (德盛仁熟,和順充積之謂).' They seem to convey the idea of one who possesses a natural benevolence and satisfaction, and who is successful without ambition. 干祿,—see Ana. II. xviii. 1. The connection between the first two lines and the last two seems to be this,—that as the foot of the hill was favourable to vegetable growth, so were king Wăn's natural qualities to his distinction and advancement.

二章 瑟彼玉瓚。黃流在中。豈弟君子。福祿攸降。

三章 鳶飛戾天。魚躍于淵。豈弟君子。遐不作人。

四章 淸酒既載。騂牡既備。以享以祀。以介景福。

五章 瑟彼柞棫。民所燎

2 Massive is that libation-cup of jade,
With the yellow liquid [sparkling] in it.
Easy and self-possessed was our prince,
The fit recipient of blessing and dignity.

3 The hawk flies up to heaven;
The fishes leap in the deep.
Easy and self-possessed was our prince;—
Did he not exert an influence upon men?

4 His clear spirits are in the vessel;
His red bull is ready;—
To offer, to sacrifice,
To increase his bright happiness.

5 Thick grow the oaks and the *yih*,
Which the people use for fuel.

St. 2. 瑟 is defined here by 縝密貌, 'the app. of being solid and close,' = massive. The 玉瓚 here is the 圭瓚, described under st. 2 of last ode. Choo adds here that the material of the *cup* was of gold. The 'yellow liquid' in it was the herb-flavoured spirits, mentioned in the Shoo, V.xiii. 25. As a cup of such quality was the proper receptacle for those spirits, so was the character of king Wăn such that all blessing must accrue to it (豈弟之君子必有福祿下其躬, 言以類應; Yen Ts'an).

St. 3. The hawk rises in the sky, and the fishes leap about in the deep,—without an effort;—it is their nature to do so. So there went out an influence from king Wăn, unconsciously to himself. L. 4,—as in st. 4 of last ode.

St. 4. Choo Kung-ts'ëen says, 'When virtue reaches in its influence to men, it is sure also to move spiritual Beings; and its possessor will receive blessing as is here intimated.' The 淸酒 is the same as the 黃流 of st. 2. 載, 'are contained;' *i. e.*, a supply of them is provided in the vessel for them. Choo explains the character by 在尊, 'are in the vase.' The victims for sacrifice, under the Chow dynasty, were red. King Wăn, as being all his life only the lord of Chow, could never have used such a victim; but there is no more difficulty in his being represented as doing so, than in the title of king, and various royal functions, so freely ascribed to him in these odes. The device of Këang, that the ode was made for king Woo, on some occasion of his sacrificing, when the duke of Chow reminded him of the virtues of their father, is unnecessary.

St. 5. 瑟 must here = 'dense' and 燎 = 'to use as fuel.' As natural as it was for the people to take the abundant wood and use it,

矣。豈弟君子。神所勞矣。

六章 莫莫葛藟。施于條枚。豈弟君子。求福不回。

Easy and self-possessed was our prince,
Cheered and encouraged by the Spirits.

6 Luxuriant are the dolichos and other creepers,
Clinging to the branches and stems,
Easy and self-possessed was our prince,
Seeking for happiness by no crooked ways.

VI. *Sze chae.*

思齊

一章 思齊大任。文王之母。思媚周姜。京室之婦。大姒嗣徽音。則百斯男。

1 Pure and reverent was T'ae-jin,
The mother of king Wăn;
Loving was she to Chow Këang;—
A wife becoming the House of Chow.
T'ae-sze inherited her excellent fame,
And from her came a hundred sons.

so natural was it for spiritual Beings to bless a man of king Wăn's character. 勞=慰撫, 'to soothe and encourage.'

St. 6. 莫莫,—nearly as in I.i.II. 2. 葛藟,—as in I.i.IV. 條枚,—as in I.i.X.1. 回=邪, 'crooked,' 'perverse.' Creepers naturally lay hold of trees, and as natural was it for king Wăn to get to the height of dignity which he attained.

The rhymes are—in st. 1, 濟, 弟, cat. 15, t. 2: in 2, 中, 降, cat. 9: in 3, 天, 淵, 人, cat. 12, t. 1: in 4, 載, 備*, 祀, 福*, cat. 1, t. 3: in 5, 燎, 勞, cat. 2: in 6, 枚, 回, cat. 15, t. 1.

Ode. 6. Narrative. THE VIRTUE OF KING WAN AND ITS WONDERFUL EFFECTS; WITH THE EXCELLENT CHARACTER OF HIS MOTHER AND WIFE. From st. 1 we are led to expect that the subject of the piece will be the two ladies T'ae-jin and T'ae-sze; but there is barely a reference to the second in the other four stanzas. King Wăn is no doubt the subject of them, though his name does not occur. The critics all resent the view that the virtue of Wăn was derived from his mother and wife, though that is not an unnatural inference from the relation there would seem to be between st. 1 and those that follow. Ying-tah arranges the piece in 4 stanzas of 6 lines each, but he mentions that there was an old view, held by Maou, that it consisted of five, 2 of 6 lines, and 3 of 4. This is now adopted, and, apparently, on good grounds;—see Foo Kwang, *in loc.*

St. 1. The 思, in ll.1,3, is regarded by Choo as the initial particle; and this view has superseded that of K'ang-shing, who gives the term the meaning of—'constantly thoughtful.' 齊,—read *chae*, with the meaning I have given. 大任,—see on II. 2. 媚=愛, 'to love;'—comp. in I. xi. II. 1. 周姜 is 大姜, the 姜女 of III. 2. She is here called 周姜, as having married the lord of Chow. 京 in l. 4 is explained by Choo, after K'ang-shing, by

二章 惠于宗公。神罔時怨。神罔時恫。刑于寡妻。至于兄弟。以御于家邦。

三章 雝雝在宮。肅肅在廟。不顯亦臨。無射亦保。

四章 肆戎疾不殄。烈

2 He conformed to the example of his ancestors,
And their Spirits had no occasion for complaint.
Their Spirits had no occasion for dissatisfaction,
And his example acted on his wife,
Extended to his brethren,
And was felt by all the clans and States.

3 Full of harmony was he in his palace;
Full of reverence in the ancestral temple.
Out of sight he still felt as under inspection;
Unweariedly he maintained [his virtue].

4 Though he could not prevent [some] great calamities,
His brightness and magnanimity were without stain.

周. Maou makes it = 王, 'royal:' but the meaning comes to the same thing. The whole line belongs to T'ae-jin, and = 稱其爲周室之婦,—as in the translation. T'ae-sze was the wife of king Wăn, so celebrated in the 1st Bk. of Pt. I. 徽=美, 'admirable.' The 斯 in l. 6 = the descriptive 其. We are not, of course, to suppose that T'ae-sze had 100 sons. She had ten, we are told; and her freedom from jealousy so encouraged the fruitfulness of the harem, that all the sons born in it are ascribed to her. See on I. i. V. In the Tso-chuen we have reference to at least eighteen sons of king Wăn.

St. 2. This and the stanzas that follow have king Wăn for their subject. 惠=順, 'to accord with;'—a not uncommon meaning of the term. 宗公=宗廟先公, 'the former dukes of the ancestral temple;' *i.e.*, his ancestors to whom Wăn offered sacrifice. 時 in ll. 2, 3 =是, the substantive verb. 恫=痛, 'to be pained by.' Ll. 4—6 are quoted by Mencius, I. Pt. i VII. 12, where we have his view of the meaning. 刑=法; here, 'to give a pattern to.' T'ae-sze is called his 寡妻,—a designation of the wife of a State, akin to the 寡小君, mentioned by Confucius, Ana. XVI. xiv. Choo, after Maou, takes 御=迓,=迎. I prefer Ch'ing's view of it, as = 治, 'to rule.'

St. 3. *Yung-yung* indicates the 'greatness of Wăn's harmony (和之至),' and *suh-suh*, the 'greatness of his reverence (敬之至).' 不顯=人不見之時, 'when he was unseen.' 亦臨=亦若有臨之者,—as in the translation. See the 'Doctrine of the Mean,' ch. XV., which many of the critics refer to here. L. 4. 射,—*i.q.* 斁,=厭, 'to weary.' The idea found in the line is that king Wăn never relaxed in his maintenance of his virtue. It was not only when circumstances called for an effort that he sustained himself; but he did the same when no effort was necessary. As Yen Ts'an says, 無厭之時,踐履已熟,而亦自保守,悠久無疆.

St. 4. L. 1,—comp. the 1st l. of III. 8. 戎=大, 'great;' 疾=難, 'calamities.' These

假不瑕。不聞亦式。不諫亦入。

五章 肆成人有德。小子有造。古之人無斁。譽髦斯士。

Without previous instruction he did what was right;
Without admonition, he went on [in the path of goodness].

5 So, grown up men became virtuous [through him],
And young men made [constant] attainments.
[Our] ancient prince never felt weariness,
And from him were the fame and eminence of his officers.

VII. *Hwang e.*

皇矣

一章 皇矣上帝。臨下有赫。監觀四方。求民之莫。

1 Great is God,
Beholding this lower world in majesty.
He surveyed the four quarters [of the kingdom],
Seeking for some one to give settlement to the people.

two words are understood by all of Wăn's imprisonment at one time by the last Shang sovereign, and other troubles of his early life; and I take them as the subject of 殄=絕, 'to be prevented.' 烈=光, 'brightness.' 假,=大; must be here a noun,—as in the translation. 式=法, 'what is according to law or right.' Choo expands ll. 3, 4:—雖事之無所前聞者而亦無不合於法度,雖無諫諍之者,而亦未嘗不入於善,傳(*i.e.*, 毛傳)所謂性與天合是也,

St 5. 成人, is a designation of men after they are 'capped,' and 小子 denotes those who are not old enough for that ceremony. 古之人 is taken of king Wăn. Leu Tsoo-k'ëen observes that it is not more strange to find him thus spoken of than that Yaou and Shun should be similarly designated in the Books of Yu and Hëa. 譽 and 髦='to make famous,' 'to make eminent.'

The rhymes are—in st. 1, 母*, 婦*, cat. 1, t. 2; 音, 男*, cat. 7, t. 1: in 2, 公, 恫, 邦, cat. 9; ? 妻, 弟: in 3, 廟, 保 (prop. cat. 3), cat. 2: in 4, 瑕*, 入 (prop. cat. 7), cat. 5. t. 2: in 5, 造 (prop. cat. 3). 士, cat. 1, t. 2. It is generally held that there are no rhymes in these two last stanzas, and Twan-she is obliged to resort to a violent poetic license to make any out.

Ode 7. Narrative. Showing the rise of the House of Chow to the sovereignty of the kingdom through the favour of God. The cases and achievements of king T'ae, king Ke, and especially of king Wan.]

St. 1. Ll. 1,2 are about equivalent to II.4, l. 1, and other places, expressive of God's govt. of men's affairs. 皇=大, 'great.' 臨=視, 'to see,'—with the idea of 'overseeing.' 下=下土, 'the lower world,'—as in II.v. I. 1, *et al.* 有赫 expresses the intelligence and strictness of the divine regard. Ll.4,5 express the object of God in a special survey of China, which the writer has in mind. He wished the happiness of the people, which is secured by the government of their rulers;—

維此二國。其政不獲。維彼四國。爰究爰度。上帝耆之。憎其式廓。乃眷西顧。此維與宅。

二章

作之屏之。其菑其翳。

Those two [earlier] dynasties
Had failed to satisfy Him with their government;
So throughout the various States,
He sought and considered,
For one on which he might confer the rule.
Hating all the great [States],
He turned His kind regards on the west,
And there gave a settlement [to king T'ae].

2 [King T'ae] raised up and removed
The dead trunks, and the fallen trees.

and a governor was now wanted. 莫,—as in II. v. IV. 4, = 定, 'to settle,' 'establishment;' here, 'one who should give settlement to.' 四方 is the four quarters of the kingdom; *i. e*, all the States of it. Ll. 5,6 show how the necessity for the appointment of a new ruler had arisen. Both Maou and Choo take 二國 of the two previous dynasties of Shang and Hëa;—as in the Shoo, V. xii. 18. This view is much preferable to that of Ch'ing, that by the 'two *kwoh*' we are to understand the Shang sovereign of the kingdom and the marquis of the State of Ts'ung (殷紂崇侯). Perhaps, the best translation of 不獲 would be—'had proved failures.' Choo explains the phrase by 失其道; Ch'ing, by 不得於天心; Këang, by 不得於天. Ll. 7—12 tell us the result of the divine inspection of the rulers of the States. Only in the west was one found worthy to be the father of kings. 四國 in l. 7 = 四方 in l. 3. It is not worth while to discuss the difft. view of Ch'ing. We need not translate 爰...爰 in l. 8. If we do, then I should render—'here...there.' Ll. 9, 10 have greatly perplexed the critics. Maou and Ch'ing both take 耆 in the sense of 老; here = 'to prolong their lives.' On Ch'ing's view, God, in his forbearance, long spared Show and the lord of Ts'ung, giving them space for repentance and amendment. Choo takes 耆 as = 致, 'to bring to,'—a meaning which Maou himself assigns to the character in Part IV. This view I have adopted, but I am unable to follow Choo in his dealing with l. 10. As it stands, he does not understand it; and therefore he changes 憎, 'to hate,' into 增, 'to increase,' and takes 式廓 as = 規模, 'plans,' measurements.' Thus the line would mean that when God met with a ruler of whom He approved as fit to be king, he would, as preliminary to the ultimate exaltation of his House, in the first place enlarge his boundaries. Unfortunately, the ode does not stand as Choo proposes it should do. Taking the line as it is, by discarding 式 as a mere particle, we get the meaning of it which I have given, and which is fully sanctioned by Këang Ping-chang (天於四方之國,爰究爰度,苟能安斯民者,則以大命致之,而憎惡此強大之國,不能安民,且以殘民也,乃,云云). In l. 11, 眷 = 眷然, 'kindly.' Both this line and the next are to be referred to the time of king T'ae, instead of that of king Wăn, as Ch'ing thought and Ying-tah makes Maou also to have thought. The K'ang-he editors allow that the superior critical ability of Choo appears here. 此 in l. 12 refers to the territory of K'e-chow; and 與 = 'to give to.' As Choo expands the line, 以此岐周之地,與太王爲居宅也.

St. 2 must all be interpreted of king T'ae; and ll. 1—8 are descriptive of the work he accomplished in bringing the territory of K'e-chow

修之平之。其
灌其栵。啓之
辟之。其檉其
椐。攘之剔之。
其檿其柘。帝
遷明德。串夷
載路。天立厥
配。受命既固。
三章 帝省其山。柞
棫斯拔。松柏

He dressed and regulated
The bushy clumps, and the [tangled] rows.
He opened up and cleared
The tamarix trees, and the stave-trees.
He hewed and thinned
The mountain-mulberry trees.
God having brought about the removal thither of this intelligent ruler,
The Kwan hordes fled away.
Heaven raised up a helpmeet for him,
And the appointment he had received was made sure.

3 God surveyed the hills,
Where the oaks and *yih* were thinned,
And paths made through the firs and cypresses.

under cultivation. Ll. 1, 2. 作=拔起, 'to raise up,' referring to the 'fallen trees' in l. 2; 屛=去, 'to remove,' referring to the 'dead trunks.' It is the necessity of the rhyme which makes the writer mention the 菑 (=木立死者) before the 翳 (=木自斃者). 之, here and below, may be taken as='them,'—in app. with the lines that follow. L. 5. 灌,—as in I. i. II. 1. Maou understands 栵 of a particular tree,—a kind of chestnut; but Choo takes it as=行生者, 'trees growing in rows.' And he must be correct, as we cannot understand any particular tree by 灌. The dict. distinguishes between the two meanings of the term, giving Maou's account of it under the pronunciation *lëeh*, and Choo's under *le*. Ll. 5, 6. 啓 and 辟, both mean 'to open;' *i.e.*, by clearing away and thinning (芟除). 檉 is called in the Urh-ya the 河柳, or 'river willow;' but there is no doubt that the tree is the *tamarix Sinensis*. I have translated 椐 from the principal use to which it is put. Williams calls it—'a tree found in Ho-nan, used for whip-handles and old men's walking staves.' Yen Sze-koo describes it as 'like a bamboo, growing in joints 8 or 9 cubits long, and 3 or 4 inches in circumference, fit as it grows for walking sticks, without any cutting or forming.' It is called 靈壽木, 'the tree of longevity;'—from this use which it serves. The staves are common enough in the hands of old men, and in the market. I doubt Yen-she's account of it as being like a bamboo. Ll. 7, 8. 攘剔, 'to bare and to scrape,' denote the process of thinning. 檿 and 柘 both denote varieties of the wild or mountain mulberry tree (山桑). L. 9. 明德 is explained as=明德之君,—as in the translation; and 遷 of the providence of God in removing king T'ae from Pin to Chow. Choo says that he does not understand l. 10; but he refers to Ch'ing's view of it, according to which 串夷 *i. q.* 混夷 in III. 8. Then 載路=滿路, 'all the way,' expressive of the completeness of the rout and flight of the barbarians;—comp. on III. 8, ll. 5, 6. L. 9. By 配 is intended T'ae Këang, the wife of king T'ae.

St. 3 continues to trace the history of the house of Chow, from king T'ae, through king Ke, gradually converging to king Wăn, who,

斯兌。帝作邦作對。自大伯王季。維此王季。因心則友。則友其兄。則篤其慶。載錫之光。受祿無喪。奄有四方。

四 維此王季。帝度其心。貊其德音。其德克明。克明

God, who had raised the State, raised up a proper ruler for it;—
From the time of T'ae-pih and king Ke [this was done].
Now this king Ke
In his heart was full of brotherly duty.
Full of duty to his elder brother,
He gave himself the more to promote the prosperity [of the country],
And secured to him the glory [of his act].
He accepted his dignity, and did not lose it,
And [ere long his family] possessed the whole kingdom.

4 This king Ke
Was gifted by God with the power of judgment,
So that the fame of his virtue silently grew.
His virtue was highly intelligent;—
Highly intelligent and of rare discrimination;

indeed, is in the writer's mind all through it. Ll. 1—3. Comp. III. 8, ll. 3, 4. 省=省視, 'to survey.' Ch'ing explains it by 善, 'to approve;' but that idea is not in the term itself. Ll. 4, 5. 對=當, 'a match,' *i. e.*, one equal to the rule of the State. King Wăn is intended by the term; and l. 5 intimates that this was determined before there was any likelihood of his becoming the ruler even of Chow. T'ae-pih was the eldest son of king T'ae, and king Ke was, perhaps, only the third (季). The succession ought to have devolved on the former; but seeing the sage virtues of Ke's son, Ch'ang (afterwards king Wăn), and that T'ae wanted the succession to come to him, he withdrew from Chow altogether, and left the State to Ke;—see on Ana. VIII. i. Ll. 6—11 speak of king Ke in his relation to his elder brother. He accepted his act without any failure of his own duty to him, and by his own improvement of it, he made his brother more glorious through it. 因心 is explained as=非勉强, 'without effort.' His feeling of brotherly duty was simply the natural instinct of his heart. Having accepted the act, it only made him the more earnest to promote the good of the State (益修其德以厚周家之慶), and thus he made his brother glorious by showing what advantages accrued from his resignation (與其兄以讓德之光,猶曰彰其知人之明,不爲徒讓耳). We cannot translate the two 則 nor 載; but must take the three as expletive particles. 喪 in l. 11=失, 'to lose.' L. 12 was accomplished only in the time of Ke's grandson, king Woo. Choo observes that the meaning of 奄 is something between 忽 and 遂, 'suddenly' and 'accordingly.'

St. 4 goes on to describe the virtue of king Ke, down to l. 9, when king Wăn is mentioned by name. All the rest of the piece is occupied with him and his achievements. L. 2. 度 is defined by 能度物制義, 'the ability to estimate things and determine what is right

克類。克長克君。王此大邦。克順克比。比于文王。其德靡悔。既受帝祉。施于孫子。五章 帝謂文王。無然畔援。無然歆羨。誕先登于岸。密人不

Able to lead, able to rule,—
To rule over this great country;
Rendering a cordial submission, effecting a cordial union.
When [the sway] came to king Wăn,
His virtue left nothing to be dissatisfied with.
He received the blessing of God,
And it was extended to his descendants.

5 God said to king Wăn,
'Be not like those who reject this and cling to that;
Be not like those who are ruled by their likings and desires;'
So he grandly ascended before others to the height [of virtue].
The people of Meih were disobedient,

in reference to them;' but the term has here a *hiphil* force, and the meaning is what I have given. L. 3. 貊=靜, 'still.' In the Tso-chuen and Le Ke the character appears as 莫, which has that meaning. Ll. 4, 5. 明=察是非, 'to examine truth and error;' 類=分善惡, 'to distinguish between good and evil.' L. 6. 長 refers to Ke's ability to be a leader of men, and especially of the princes of the States over which he was a kind of president; 君, to his possession of the virtues of a ruler in his relation to the people. L. 7. 王,—'to be king over.' This is said from the point of view in the time of king Ching. L. 8 refers to Ke's maintenance of his own loyal duty to the dyn. of Shang, and his making all the States under his own presidency loyal also.—See a narrative of Tso-she, under the 28th year of duke Ch'aou, in which the whole of this stanza is quoted, and explained. Some of the definitions of the terms are different from what I have given. Each critic assumes a liberty to himself in this respect. The stanza, moreover, is quoted by Tso-she with 文 in the first line, instead of 季; but l. 10 seems to show that that must be a mistake.

Ll. 9—12. 比于=至于, coming to.' 比 is found in this sense both in the Analects and in Mencius. 靡悔,—'was without repentance;' *i. e.*, was complete, there was nothing wanting, nothing wrong about it, to occasion regret to himself or others. 施,—as in I.i.II. By 孫子, king Woo is, probably, specially intended.

St. 5 records the operations of Wăn against a state called Meih, prefaced by some account of his character. The statement in l.1, that 'God spake to king Wăn,' vexes the critics, and they find in the language simply an intimation that Wăn's conduct was 'in accordance with the will of Heaven.' I am not prepared to object to that view of the meaning; but it is plain that the writer, in giving such a form to his meaning, must have conceived of God as a personal Being, knowing men's hearts and able to influence them. The critics impose on themselves by the manner in which they interchange and play with the terms—帝 and 天. 無然=不可如此, 'don't be thus.' 畔=離畔, 'to separate from;' 援,—'to hold with the hand,' 'to cling to;' 歆 denotes 'desire,' proceeding from within; 羨, 'desire,' directed to what is without. Choo Shen ingeniously defines the four characters thus:—畔者疏而離之;援者親而附之也;歆者欲之動乎中;羨者心

恭。敢距大邦。侵阮
徂共。王赫斯怒。爰
整其旅。以按徂旅。
以篤于周祜。以對
于天下。大章
依其在京。侵自阮
疆。陟我高岡。無矢
我陵。我陵我阿。無
飲我泉。我泉我池。
度其鮮原。居岐之

Daring to oppose our great country,
And invaded Yuen, marching to Kung.
The king rose majestic in his wrath;
He marshalled his troops,
To stop the invading foes;
To consolidate the prosperity of Chow;
To meet [the expectations of] all under heaven.

6 He remained quietly in the capital;
But [his troops] went on from the borders of Yuen.
They ascended our lofty ridges,
And [the enemy] arrayed no forces on our hills,
On our hills, small or large,
Nor drank at our springs,
Our springs or our pools.
He then determined the finest of the plains,
And settled on the south of K'e,

之慕乎外也. 誕 is an initial particle. 岸 is taken by Choo as = 'the highest point of virtue.' Maou simply defines it by 高位, 'a high position.'

Ll. 5—12. Meih or Meih-seu (密須) was a State, ruled by K'eihs (姞),—in the pres. Tsing-ning Chow (靜寧州), dep. of P'ing-lëang (平涼), Kan-suh. L. 7. We must take 密人 as the subject of 侵, 'to make an incursion into,' 'to invade.' Yuen was a State adjacent to Meih,—in the pres. King Chow (涇州), dep. P'ing-lëang; and Kung must have been a place or district in it. Ch'ing strangely took Yuen, Tsoo, and Kung as all the names of States,—an error which has crept into many accounts that we meet with of Wăn's achievements. 斯 = 其, intensifying the descriptive force of 怒. 爰 is the particle. 按 = 遏, 'to stop.' 徂旅 is the forces of Meih, marching on Kung. 篤 = 厚. The best word I can think of for it is—'to consolidate.' 對 = 答, 'to respond to.'

St. 6. It is hardly possible to determine the meaning of l. 1. Choo takes 依 as = 安貌, 'tranquil-like,' and 京 as the capital of Chow, explaining the whole line as in the translation. Këang prefers to take it of the people of Yuen, now delivered from their enemies, and giving their adherence to king Wăn, 'as if they had been in the capital of Chow.' A couple of pages would not suffice to state and discuss the different views on a point which is in itself unimportant. L. 2 is descriptive of the movements of

陽。在渭之將。萬
邦之方。下民之
王。

七章 帝謂文王。予懷
明德。不大聲以
色。不長夏以革。
不識不知。順帝
之則。帝謂文王。
詢爾仇方。同爾
兄弟。以爾鈎援。

On the side of the Wei;
The centre of all the States,
The resort of the lower people.

7 God said to king Wăn,
'I am pleased with your intelligent virtue,
Not loudly proclaimed nor pourtrayed,
Without extravagance or changeableness,
Without consciousness of effort on your part,
In accordance with the pattern of God.'
God said to king Wăn,
'Take measures against the country of your foes.
Along with your brethren,
Get ready your scaling ladders,

Wăn's forces;—whether he was with them or not. They invaded Meih. Ll. 3—7 intimate their complete success. They met with no opposition. The hills and springs which they passed became, as it were, theirs. 矢=陳, 'to marshal troops.' 陵 and 阿, in contrast as here, denote smaller hills and larger. Ll. 8, 9 are generally understood of a temporary change which Wăn made of his capital. Choo takes 鮮, after Ch'ing, in the sense of 善, 'good.' Maou takes it differently,—as a designation of small hills lying between large ones; others will have it that 鮮原 was simply the name of a place. The name of the city where Wăn is said to have established himself for a time was Ch'ing (程邑). Ying-tah says it was not far from the capital of king T'ae; and as it here appears on the south of mount K'e, we are not to think of Fung, which was 300 *le* to the south-east of that hill. Ll. 10—12. 將=側, 'the side.' 方=鄉, 'the point to which all the States turned.' 王 is here *i. q.* 往, 'to go to.'—萬邦皆向慕之,下民皆歸往之.

Stt. 7, 8 describe Wăn's subjugation of Ts'ung as 5, 6 did that of Meih; and we have, as there, the achievement prefaced by an account of his great qualities. In st. 7, l. 1, 懷=眷念, 'to think kindly of.' In ll. 2, 3, 以 must be taken as=與, 'and,' 'or.' Wăn's virtue had no great voice or colour; *i. e.*, it was unostentatious. Choo allows that he does not understand 夏革. There seems no difficulty with 革,=變革, 'to change,' 'changing;' and as 夏 often means 'great,' Leu Tsoo-k'ëen proposes to take it here in the sense of 侈大, 'extravagant.' 不長=' without prolongation of,' 'without nourishing, or encouraging.' Këang brings out, substantially, the same meaning, by taking 夏 as='fervour of spirit,' from the use of the term for 'summer.' In ll. 7—12 we have a commission from God to Wăn to attack the State of Ts'ung,—in the pres. dis. of Hoo (鄠), dep. Se-gan. Acc. to Sze-ma Ts'ëen, Hoo the marquis of Ts'ung, slandered the lord of Chow, who was president of the States in the west, to Show,

與爾臨衝。以伐崇墉。臨衝閑閑。崇墉言言。執訊連連。攸馘安安。是類是禡。是致是附。四方以無侮。臨衝茀茀。崇墉仡仡。是伐是肆。是絕是忽。四方以無拂。

And your engines of onfall and assault,
To attack the walls of Ts'ung.'

8 The engines of onfall and assault were gently plied,
Against the walls of Ts'ung high and great;
Captives for the question were brought in one after another;
The left ears [of the slain] were taken leisurely.
He sacrificed to God, and to the Father of war,
Thus seeking to induce submission;
And throughout the kingdom none dared to insult him.
The engines of onfall and assault were vigorously plied,
Against the walls of Ts'ung very strong;
He attacked it, and let loose all his forces;
He extinguished [its sacrifices], and made an end of its existence;
And throughout the kingdom none dared to oppose him.

and our hero was put in prison. His friends effected his deliverance by presenting to the tyrant beautiful women, fine horses, and other remarkable and valuable things, and he was reinstated in the West with more than his former powers. Three years afterwards, he attacked the marquis of Ts'ung. 詢 = 謀, 'to consult about,' 'take measures against.' 仇方 = 讐國, 'hostile States.' 兄弟, 'brethren,' must denote here the chiefs of the States with which Wăn was in alliance, or of which he had the presidency. That they should be thus denominated is insisted on as one proof that Wăn never had in his life-time the title of *king*. 鉤援, —'hooked grapplers.' These may be called *scaling ladders*. 臨 and 衝 were engines employed in sieges. They are elsewhere spoken of as 'carriages,' which may only mean that they were moved about on wheels. The *lin* was raised, I apprehend, to an equal height with the walls, or perhaps, a greater height (在上臨下者), while the *ch'ung* was employed in assaults upon the walls, affording protection to those who attempted to mine them or break through them. 墉 = 城, 'the wall.'

St. 8 describes the siege of the capital of Ts'ung, at first prosecuted without much vigour, the chief of Chow wishing to win it to submission; but finally ending with its utter overthrow. Ll. 1—7. 閑閑 = 徐緩, expressing the slowness and want of vigour characterizing the first employment of the engines. 言言 = 高大, 'high and great.' 執訊, —see II. i. VIII. 6, *et al.* 連連 = 'come, one after another.' 攸馘, — 'those whose left ears were cut off,' or 'the cutting off of left ears.' When prisoners refused to submit, they were put to death, and their left ears cut off. 安

VIII. *Ling t'ae.*

靈臺

一章 經始靈臺。經之營之。庶民攻之。不日成之。經始勿亟。庶民子來。

1 When he planned the commencement of the marvellous tower,
He planned it, and defined it;
And the people in crowds undertook the work,
And in no time completed it.
When he planned the commencement, [he said], 'Be not in a hurry;'
But the people came as if they were his children.

安—'went on leisurely.' 類 is descriptive of a sacrifice to God, at the commencement of the expedition; 禡, of a sacrifice offered, on their arrival at the scene of warfare, to the Father of war. Choo says that this last sacrifice was offered to Hwang-to and Ch'e-yew (黃帝及蚩尤), whom we find engaged in hostilities far back in the mythical era of Chinese history. L. 6 expresses the object of Wăn in these religious services, and in his reluctant prosecution of the war. 致=致其至, 'to induce them to come to him;' 附=使之來附, 'to make them come and submit.' L. 7 tells the effect on the States generally; but Ts'ung itself still held out.

Ll. 8—12. 茀茀 expresses the vigour with which the engines were now plied; 仡仡, the strength of the walls; 肆,—as in II. 8; 絶=殄其祀, 'to abolish its sacrifices;' 忽=滅其國, 'to extinguish the State.'

The rhymes are—in st. 1, 赫*, 莫, 獲*, 度, 廓, 宅*, cat. 5, t. 3: in 2, 翳, 栵, cat. 15, t. 3; 椐, 柘*, 路, 固, cat. 5, t. 1: in 3, 拔, 兌, 對, 季, 季, cat. 15, t. 3; 兄*, 慶*, 光, 喪, 方, cat. 10: in 4, 心, 音, cat. 7, t. 1; 類, 比, cat. 15, t. 3; 悔*, 祉, 子, cat. 1, t. 2: in 5, 援, 羨*, 岸, cat. 14; 恭, 邦, 共, cat. 9; 怒, 旅, 旅, 祜, 下*, cat. 5, t. 2: in 6, 京*, 疆, 岡, cat. 10; 阿, 池*, cat. 17; 陽, 將, 方, 王, cat. 10: in 7, 德, 色, 革*, 則, cat. 1, t. 3; 王, 方, cat. 10; 衝, 墉, cat. 9: in 8, 閑, 言, 連, 安, cat. 14; 禡 (prop. cat. 5), 附*, 侮*, cat. 4, t. 2; 茀, 仡, 肆, 忽, 拂, cat. 5, t. 3.

Ode 8. Narrative. THE JOY OF THE PEOPLE IN THE GROWING OPULENCE AND DIGNITY OF KING WAN. This ode must be referred to the time, when the chief of Chow moved his capital to Fung, after the overthrow of the State of Ts'ung, *i.e.*, to B. C. 1,135, according to the standard Chronology, and only one year before his death. The tower, the park, the pond, and the hall of music were all in connection with Fung,—in the pres. district of Hoo, dep. Se-gan, Shen-se. See ode X. 2.

St. 1. 經 is here defined by 度, 'to measure out;' 營, in l. 2, by 表, 'to mark out.' But in II. vi. I. 3, viii. X. 1, we have 經營, together, as here, meaning 'to plan and build.' 始 in ll. 1, 4, must be taken as a verb, 'to begin,' 'to make a commencement with.' It is difficult to determine the exact meaning of 靈, as applied to the tower, park, and pond. Some take it in the sense of 'royal,' as Fuh K'ëen and Pan Koo; and, no doubt, the towers of the kings of Chow, supposed to be built for astronomical and meteorological purposes, as well as for pleasure, were subsequently called *ling*, while the similar structures of the feudal princes were simply called *kwan-t'ae* (觀臺), or 'towers of observation.' But Wăn was only a feudal prince when the tower in the text was made; and we may conclude that its name was subsequently extended to the towers of his descendants. Ch'ing thought the name had a reference to the transforming influence that went forth from Wăn, as with a spiritual efficaciousness (文王化行,似神之精明,故以名). Choo finds in it an allusion to

二章 王在靈囿。麀鹿攸伏。麀鹿濯濯。白鳥翯翯。王在靈沼。於牣魚躍。

三章 虡業維樅。賁鼓維鏞。於論鼓鐘。於樂辟廱。

四章 於論鼓鐘。於樂辟廱。鼉鼓逢逢。矇瞍奏公。

2 The king was in the marvellous park,
Where the does were lying down,—
The does, so sleek and fat;
With the white birds glistening.
The king was by the marvellous pond;—
How full was it of fishes leaping about!

3 On his posts was the toothed face-board, high and strong,
With the large drums and bells.
In what unison were their sounds!
What joy was there in the hall with its circlet of water!

4 In what unison sounded the drums and bells!
What joy was there in the hall with its circlet of water!
The lizard-skin drums rolled harmonious,
As the blind musicians performed their parts.

the rapidity with which the tower rose, as if it had been the work of Spirits (言其倏然而成,如神靈之所爲. See Mencius' account of it in I. Pt. i. II. 3. I am inclined to agree with Këang, who takes it simply as=異, 'marvellous,' a name of admiration, the exact force of which we cannot determine. 攻=作, 'to make,' 'to address one's-self to.' 不日=不多日, 'in a few days,' 'very soon.' Before 勿亟 we must understand 'the king said,' or something to that effect (文王心恐煩民,戒令勿亟). 子來,—'came as sons,' *i.e.*, as sons hastening without being called, to labour for their father.

St. 2. 'The park,' says Choo, 'was at the foot of the tower,'—the tower would be in the park; and also the pond in l. 5. 麀 was the name for the female of the deer; the male was called 麌. 麀鹿 together, here='does;' not—'does and stags.' Their lying down is mentioned as a proof of their feeling of enjoyment and security. 攸=所. It is here our 'where.' 濯濯=肥澤貌,—as in the translation; so, 翯翯=潔白貌. 於, pronounced *woo*, is a particle of exclamation, as in II. i. V. 2, *et al.* 牣=滿, 'to be full.'

Stt. 3,4 tell how the chief of Chow surrounded himself in Fung with the appliances of music and other festal celebrations, in addition to his tower and park. L. 1, st. 3, is descriptive of the frames on which were suspended various drums and bells. The upright posts were named 虡. That character denotes a fabulous animal, with a deer's head and a serpent's body, and I suppose the feet of the posts were carved to resemble it. The posts were connected by a cross beam (called 栒), from which the instruments were hung, and over this was a face-board, gaily painted, and with its edges cut like the teeth of a saw. This was called 業(栒上大版;刻之捷業如鋸齒者也); and the teeth rose straight and strong, like

IX. *Hëa Woo.*

下武

一章 下武維周。世有哲王。三后在天。王配于京。

1 Successors tread in the steps [of their predecessors] in our Chow.
For generations there had been wise kings;
The three sovereigns were in heaven;
And king [Woo] was their worthy successor in his capital.

so many *ts'ung* trees standing in a row. The 維 in l. 1 may be considered = 是, the substantive verb, but that in l. 2 = 與, 'and;'—see Wang Yin-che *in voc.* 賁 = 大, 'great.' Choo says, 'The great drum was 8 cubits long; 4 cubits in diameter at the ends, a third more at the middle.' 鏞 = 大鐘, 'a great bell.' 於—as in last st. 論=倫, 'attuned,' 'sounding in unison (言得其倫理).' 辟=璧, the round jade-symbol of rank, with a square hole in the centre. 廱 was the name of a building attached to the royal court, called a school or gymnasium (天子之學), where archery and other arts were taught to the cadets of the royal House. Around it was a circular pool; and the whole thing resembled a *peih*, with a pavilion rising in the centre of it. Attached to the courts of the States was a similar building, but the water formed only a semicircle in front of it (泮宮). Such a building the chief of Chow had erected in his park. Here he enjoyed his music; and the form of it served as a pattern to his royal descendants. In st. 4, l. 3, 鼉,—see the 'Doctrine of the Mean,' XXVI. 9. The skin of this iguana was used in making drums. 逢逢 is defined by 和, 'to be harmonious.' The music masters and musicians during the Chow dynasty are always spoken of as blind. The loss of the sense of seeing makes the blind more acute of ear; and hence blind persons were chosen for those positions. 'Persons having the pupil, and yet not seeing, were called *mung;* when they had not the pupil, they were called *sow.*' 公 = 事, 'business,' 'part.'

The rhymes are—in st. 1, 營, 成, cat. 11; 亟, 來, cat. 1, t. 3: in 2, 囿*, 伏*, *ib.*; 濯*, 翯*, 沼, 躍*, cat. 2: in 3, 樅, 鏞, 鐘, 廱, cat. 9: in 4, 鐘, 廱, 逢, 公, *ib.*

Ode 9. Narrative. IN PRAISE OF KING WOO, WALKING IN THE WAYS OF HIS FOREFATHERS, AND BY HIS FILIAL PIETY SECURING THE THRONE TO HIMSELF AND HIS POSTERITY. Nowhere in the ode is Woo expressly mentioned as the subject of it; but the common consent of the critics in referring it to him is not to be questioned. The 'king' in st. 1, is evidently one standing in close proximity to the three sovereigns of Chow who were in heaven. This excludes the idea that it is king Wăn who is spoken of; and to no sovereign subsequent to Woo can it be referred with any degree of probability.

St. 1. L. 1 has been a great stumbling-block to the critics. Choo says that he does not understand the 下, and goes on to accept the view of some other scholar, that the 下 is a mistake for 文. The meaning of the line will thus be, that Wăn and Woo were the founders of Chow (文王武王實造周也). But Choo allows that Wăn must be one of the 'three sovereigns' in l. 3, and the K'ang-he editors say that the mention of him also in l. 1 is a needless repetition. They might have said that the sentiment of the two lines is thus contradictory. We cannot admit the conjecture that 下 should be 文, nor that of Luh Tih-ming, who would read 大; and must fall back on the 'chiseling' of the old school. Maou adopts from the Urh-ya a meaning of 武 as = 繼, 'to continue;' but he says nothing on 下. This is supplied by K'ang-shing, who makes 下 here equivalent to 後, 'subsequent,' 'future;' and we get the idea of the line which I have given in the translation (後人能繼先祖者，維有周家最大). This view appears to be confirmed by the words of Confucius in the 'Doctrine of the Mean,' XVIII. 2,—武王纘大王，王季，文王之緒. The 'wise kings' of l. 2 and the 'three sovereigns' of l. 3 are not to be taken of different individuals. Both expressions are to be understood of the kings T'ae, Ke, and Wăn. All three of them are said to be in heaven, which is said only of king Wăn in l. 1. The expression, simple enough to a Christian reader, is to the Chinese critics full of perplexity; and where their ideas are utterly confused, it is impossible they should express themselves clearly. 'This matter,' says Choo, 'is mysterious and

二章 王配于京。世德作求。永言配命。成王之孚。

三章 成王之孚。下土之式。永言孝思。孝思維則。

四章 媚兹一人。應侯順德。永言孝思。昭哉嗣服。

2 King [Woo] was their worthy successor in his capital,
Rousing himself to seek for the hereditary virtue,
Always striving to accord with the will [of Heaven];
And thus he secured the confidence due to a king.

3 He secured the confidence due to a king,
And became the pattern of all below him.
Ever thinking how to be filial,
His filial mind was the model [which he supplied].

4 Men loved him, the One man,
And responded [to his example] with a docile virtue.
Ever thinking how to be filial,
He brilliantly continued the doings [of his fathers].

difficult to speak about. When it is said that king Wăn is ascending on the left and the right of God, if we insist that the language implies that king Wăn is really on the left and the right of God, and that there really is God as He is fashioned in the idol so-called in the world, that certainly is an error; but as the Sages have thus expressed themselves, there is this principle.' Of what he really means by—'there is this principle,' I have never been able to get a distinct hold. The 'king' in l 4 must be understood of Woo; the 'capital' is Haou (鎬; see on the Shoo, V. iii. 1), to which Woo is said to have moved in B.C. 1,133, the year after Wăn's death. 配=對, 'to match.' The term must be understood of Woo in relation to his predecessors, as their worthy successor.

St. 2. L. 1, it will be seen, is a repetition of the last line of st. 1; and so, in most of the stanzas below. This is a peculiarity of style, which we have already met with in other odes of this Book. 世德 is the virtue exemplified by the 'three sovereigns' of st. 1, by one after another. 作=起, 'to rise,' 'to rouse one's self.' 求 has its usual meaning,—'to seek for.' I like this construction of l. 2 better than another advocated by Wang Taou, who takes 作 as= the substantive verb, or 'to play the part of,' and 求=匹, as if were the 逑, of I. i. I. 1. L. 3,—as l. 3 in I. 6. Here, and below, 言 is merely the particle. L. 4. 成王之孚=成王者之信於天下, 'produced—completed—in all under heaven the confidence to be reposed in a king.' The people had wished before that a chief of Chow might be the lord of them all; they now doubted no longer that Fah was the king they longed for; and so they carried him on to the throne.

St. 3. Both 式 and 則 have the meaning of 法, 'to be a law or pattern.' 下土,—as in II. v. I. 1, *et al.* Its use here enables us to determine definitely its signification as meaning 'the lower people,' or all subject to the royal sway, the multitudes, high and low, whose well-being God entrusts to the 'One man.' Woo's 'filial thoughts' were about how he could approve himself worthy of his forefathers. See Mencius' quotation of ll. 3,4, in V. Pt. i. IV. 3, and the turn he gives to them.

St. 4, L. 1 here does not repeat the concluding line of st. 3;—'because,' acc. to Foo Kwang, 'this line is the sequel of stt. 2,3, and not of 3 only.' 媚=愛, 'to love,'—as in VI. 1. 兹

五章 昭茲來許。繩其祖武。於萬斯年。受天之祜。

六章 受天之祜。四方來賀。於萬斯年。不遐有佐。

5 Brilliantly! and his posterity,
Continuing to walk in the steps of their forefather,
For myriads of years,
Will receive the blessing of Heaven.

6 They will receive the blessing of Heaven,
And from the four quarters [of the kingdom] will felicitations come to them.
For myriads of years,
Will there not be their helpers?

X. *Wăn wang yĕw shing.*

文王有聲

一章 文王有聲。遹駿有聲。遹求厥寧。遹觀厥成。

1 King Wăn is famous;
Yea, he is very famous.
What he sought was the repose [of the people];
What he saw was the completion [of his work].
A sovereign true was king Wăn!

=此, 'this,' *i.e.*, him, king Woo. 一人,—'the One man,' a common designation of the old kings and modern emperors of China. L.2 may be taken either of the people, as I have done, or of king Woo;—in the latter case of his 'docile virtue,' *i. e.*, his filial piety. In either case, 侯 is the particle, =維. Yen Ts'an adopts the construction which I have followed:—天下媚愛於武王,而應之以順德,謂天下化之也. In l. 4, 服=事, as in II. iii. III. 3, the 'things' being the ways of his fathers by which they laid the foundation of the prosperity of their House.

St. 5. L. 1 takes up the first half of l. 4 in st. 4; and the 茲 here = the 哉 there. 來=後世, 'coming, or after ages;' meaning Woo's posterity. Choo says that 許=所; but the common meaning of 所 will not suit the passage. Sometimes 所, however, is merely a particle, and 許 is here nothing more. So, Yen Ts'an (許,語助也). In l. 2, 繩=繼, 'to continue;' 武=迹, foot-prints.' In l. 3, and the corresponding line of st. 6, 斯 is a mere expletive.

St. 6 tells how all the States would for myriads of years rejoice in the sway of the House of Chow, and support it against all competitors. 不遐=何不.

The rhymes are—in st. 1, 王, 京*, cat. 10: in 2, 求, 孚*, cat. 3, t. 1: in 3, 式, 則: cat. 1, t. 3: in 4, 德, 服*, *ib.*: in 5, 許, 武, 祜, cat. 5, t. 2: in 6, 賀, 佐, cat. 17.

Ode 10. Narrative to the last stanza, which is perhaps allusive. THE PRAISE OF KING WAN AND KING WOO:—HOW THE FORMER DISPLAYED HIS MILITARY PROWESS ONLY TO SECURE THE TRANQUILLITY OF THE PEOPLE; HOW THIS APPEARED IN THE BUILDING OF FUNG AS HIS

文王烝哉。
二章 文王受命。有此武功。既伐于崇。作邑于豐。文王烝哉。
三章 築城伊淢。作豐伊匹。匪棘其欲。

2 King Wăn received the appointment [of Heaven],
And achieved his martial success.
Having overthrown Ts'ung,
He fixed his [capital] city in Fung.
A sovereign true was king Wăn!

3 He repaired the walls along the [old] moat:
His establishing himself in Fung was according to [the pattern of his forefathers],
It was not that he was in haste to gratify his wishes;—

CAPITAL CITY; AND HOW THE LATTER ENTERED, IN HIS CAPITAL OF HAOU, INTO THE SOVEREIGNTY OF THE KINGDOM WITH THE SINCERE GOOD WILL OF ALL THE PEOPLE.

St. 1. 聲=名譽, 'fame.' Choo says that he does not understand 遹, but thinks it may be the same as 聿, an initial particle. Wang Yin-che has shown, with an abundance of evidence, that 欥, 聿, 遹 and 曰, are all particles which are constantly interchanged. Yet they are not mere expletives, nor initial particles, acc. to him, but have a certain conjunctional force. Maou and Ch'ing explain 聿 and 遹, now by 遂, now by 述, and now by 自. Wang condemns all this, and adheres to the account of 欥 in the Shwoh-wăn as 詮詞, meaning probably, 'an explanatory conjunction.' The translator, however, cannot always translate the terms; and when he does translate them, he is obliged to vary his renderings. 駿=大, 'great.' Ll. 3, 4 give the ground of Wăn's great fame. It arose from his 武功, or 'martial merit,' mentioned in st. 2;—he saw the entire success of his enterprizes, and he undertook them, not from love of war, but to secure the repose of the people. We must either neglect the two 厥 altogether in translating, or supplement the lines as I have done. L. 5. Both Maou and Choo take 烝 in the sense of 君, a ruler,' *i.e.*, one who showed himself capable of ruling. 'It is a term,' says Këang, 'of admiration and praise.'

St. 2. L. 1 may be taken generally, with reference to the divine favour and destination regarding Wăn, or specifically, with reference to the orders he got to attack Ts'ung;—see VII. 7. I prefer the former view. L. 4. On VII. 6 it has been said that many of the critics think that Wăn, after the overthrow of Yung, removed his father's capital to a place called Ch'ing; here we have him making another move, about a hundred miles further east from mount K'e. 作邑 is with Choo, and most other scholars, =徙都, 'he removed his capital.' They believe that Fung, under a different name, had been the capital of Ts'ung, and that Wăn now moved to it, simply making what repairs on it were necessary for his purpose. This view is, probably, correct; and it is strongly in confirmation of it that we find nothing about the divinations which should have preceded so important a step as the building of a new capital city. He only changed the name from Ts'ung to Fung, with reference to the Fung-water, which was not far off.

St. 3. The moving of his capital to Fung was a great step towards vindicating the sovereignty of the kingdom for the House of Chow; but this stanza is intended to show that Wăn took the step without any such motive. L. 1. The Shwoh-wăn defines 淢 by 疾流, 'a rapid current;' but the critics are all agreed to take the character as = 洫, which, indeed, was the reading of Han Ying. Now the account of 洫 in the Shwoh-wăn is, that it was the name of the ditch embracing a space of ten *le* square, ten cubits deep, and as many wide. On this view of the term, Wăn must have built a new city, with such a ditch for a moat, and the surrounding wall, ten *le* long on every side. Much better is it to take 洫 as meaning 'a moat,' without reference to its depth and width. The dict. gives this as the 2d meaning of the term (城池). 築城 will then mean that he

遹追來孝。王后烝哉。

四章 王公伊濯。維豐之垣。四方攸同。王后維翰。王后烝哉。

五章 豐水東注。維禹之績。四方攸同。皇王維辟。皇王烝哉。

It was to show the filial duty which had come down to him.
A sovereign true was [our] royal prince!

4 His royal merit was brightly displayed,
By those walls of Fung.
There were collected [the sympathies of the people of] the four quarters,
Who regarded the royal prince as their protector.
A sovereign true was [our] royal prince!

5 The Fung-water flowed on to the east [of the city],
Through the meritorious labour of Yu.
There were collected [the sympathies of the people of] the four quarters,
Who would have the great king as their ruler.
A sovereign true was the great king!

repaired the walls of Ts'ung, damaged by his siege of it; and the whole line must be rendered as in the translation. 伊, and in l. 2, =維. L. 2 is very obscure. 匹=稱, 'to be corresponding to.' Choo makes the whole line to =其作邑居,亦稱其城,而不侈大, 'the buildings which he made were also in proportion to the size of the walls, and not extravagantly large.' Këang's view is—其作豐邑而遷都,與公劉之遷豳,太王之遷岐,相配合焉, 'his making the city of Fung, and removing his capital to it, corresponded to Kung-lëw's removal to Pin, and king T'ae's removal to K'e.' Either of these views is preferable to that of Yen Ts'an, after K'ang-shing, 其作豐邑之制度,唯其稱而已,謂稱上公之制,已所宜爲,不務侈大也, 'the dimensions of which he built Fung were what were befitting; *i. e.*, befitting his rank as a high duke, what he ought to have, without any attempt at extravagance.' I have adopted the view of Këang. L. 3. 棘=急, 'to be earnest,' *i. e.*, to be in a hurry to gratify his own wishes. L. 4. 追,—'to go back upon the past;' here=to repeat the past in the present. As Këang has it, 直追公劉太王以來一段愛護斯民,恢宏前緒之孝思,而繼述之耳.

St. 4 tells how the new capital intensified and increased the devotion of the people to king Wăn and his House. This appears especially in the title 王后, 'royal sovereign,' which is brought on from st. 3. In l. 1. 公=功, 'meritorious service;' 濯,=著明, 'to be displayed brightly.' L. 4. 翰,—as in II.vii.1.3.

St. 5. The ode now turns to king Woo, whose title rises to 皇王, or 'the great king.' Soo Ch'eh says, 皇,大也,武王之王業益大矣,故稱皇王焉, '皇 means

(六章) 鎬京辟廱。自西自
東。自南自北。無思
不服。皇王烝哉。
(七章) 考卜維王。宅是鎬
京。維龜正之。武王
成之。武王烝哉。
(八章) 豐水有芑。武王豈
不仕。詒厥孫謀。以
燕翼子。武王烝哉。

6 In the capital of Haou he built his hall with its circlet of water;
From the west to the east,
From the south to the north,
There was not a thought but did him homage.
A sovereign true was the great king!

7 He examined and divined, did the king,
About settling in the capital of Haou.
The tortoise-shell decided the site,
And king Woo completed the city.
A sovereign true was king Woo!

8 By the Fung-water grows the white millet;—
Did not king Woo show wisdom in his employment of officers?
He would leave his plans to his descendants,
And secure comfort and support to his son.
A sovereign true was king Woo!

great. The royal possession of king Woo became still greater *than that of Wăn;* and therefore he is styled "the great king."' Choo says that 皇王 is the designation of him who possesses all under heaven. The Fung-water lay between Wăn's capital of Fung and Woo's of Haou, having the former on the west and the latter on the east. It went on in a north-east direction to the Wei, merged in which it pursued its course to the Ho. L. 1 must evidently be referred to Haou; but the special significance of the terms 東注 does not appear. 注 is appropriate to the course of a stream flowing towards a larger one, or to the sea. L. 2 is a reference to the labour of Yu on the waters, as described with much exaggeration in the Shoo. 辟 in l. 4=君, 'ruler.'

St. 6. In l. 1 there would still seem to be a reference to the character of Woo, as really peaceful, notwithstanding his taking up arms against the dyn. of Shang, and overthrowing it. His building the *peih yung* (see on VIII. 3) was an indication of it. Ll. 2—4 describe the sincerity with which the whole people accorded their homage to him.

St. 7. Haou was built by Woo, and hence we have the account of his divining about the site and the undertaking, while nothing of the sort is recorded of Wăn in regard to Fung. 考=稽, 'to examine;' *i. e.*, Woo cast the whole thing over in his own mind in the first place. 宅=居, 'to reside in,' 'to make his residence.' 正=決, to 'determine.' In l. 5 we have the title of *Woo*, or 'martial,' given to king Fah after his death, and showing that the composition of the piece cannot, at the earliest, be placed before the time of king Ching.

St. 8. Both Maou and Choo understand by 芑 a kind of succory; but it is better, to take it, with Yen Ts'an and Këang, as the name of a valuable grain, 'a kind of white millet,' as Williams calls it (白粱粟). We shall meet with it again, certainly in this sense. 仕 = 官, 'officers,' or 'to employ as officers.' About the Fung grew this grain, and it suggests to the writer the idea of all the men of ability whom Woo collected around him. 詒 = 傳, 'to hand down.' L. 4 = 燕安羽翼其子, 'to give soothing comfort and be as wings to his son.' His plan for his descendants would first take effect in the person of his son.

The rhymes are—in st. 1, 聲, 聲, 寧, 成, cat. 11: in 2, 功, 崇, 豐, cat. 9: in 3, 淢 (prop. cat. 1), 匹, cat. 12, t. 1; 欲, 孝*, cat. 3, t. 2: in 4, 垣, 翰, cat. 14: in 5, 績, 辟, cat. 16, t. 3: in 6, 廱, 東, cat. 9; 北, 服*, cat. 1, t. 3: in 7, 王, 京*, cat. 10; 正, 成, cat. 11: in 8, 芑, 仕, 謀*, 子, cat. 1, t. 2: and in all the stanzas 烝. cat. 6.

生民之什三之二

I. *Shăng min.*

生民

一章
厥初生民。時維
姜嫄。生民如何。
克禋克祀。以弗
無子。履帝武敏
歆。攸介攸止。載
震載夙。載生載
育。時維后稷。

1 The first birth of [our] people
Was from Këang Yuen.
How did she give birth to [our] people?
She had presented a pure offering and sacrificed,
That her childlessness might be taken away.
She then trod on a toe-print made by God, and was moved,
In the large place where she rested.
She became pregnant; she dwelt retired;
She gave birth to, and nourished [a son],
Who was How-tseih.

TITLE OF THE BOOK.—生民之什三之二, 'The Decade of Shang-min; Book II. of Part III.'

Ode 1. Narrative. THE LEGEND OF HOW-TSEIH:—HIS CONCEPTION; HIS BIRTH; THE PERILS OF HIS INFANCY; HIS BOYISH HABITS OF AGRICULTURE; HIS SUBSEQUENT METHODS OF AGRICULTURE, AND HIS FOUNDING OF SACRIFICES; THE HONOURS OF SACRIFICE PAID TO HIM BY THE HOUSE OF CHOW. Choo says he does not know on what occasion this ode was intended to be sung, but thinks it may have been used after the great border sacrifice, when the flesh of the victims was distributed among the high officers who had taken part in it. Evidently, as the Preface says, the piece was designed to do honour to How-tseih as the founder to whom the princes of the House of Chow traced their lineage. After they obtained the sovereignty of the kingdom, he was made 'the assessor of Heaven (配天)' at the border sacrifice;—the one man by whom the benevolent intention of the supreme Power for the nourishment of the people by means of the fruits of the earth had been realized. Këang Ping-chang, trying to exhaust the idea of the author in the composition, makes out that his final aim was to impress on king Ching the truth that the prosperity of the dynasty was only to be secured by its promotion of husbandry.—As to the division of the

stanzas, Maou made the 3d to consist of 8 lines, and the 4th of 10; Choo, on the contrary, made the 3d of 10 lines, and the 4th of 8. The rhyme is better made out by this arrangement. The 8 stanzas consist of 10 lines and 8 alternately; and all but the first and last commence with the character 誕.

St. 1. L. 1. 厥 is here simply = our definite article. 民, 'people,' is not to be taken generally, but with reference to the people of Chow,—the members of the House or family, which came in process of time to the sovereignty of the kingdom. In l. 2, 時 (and in l. 10) = 是, 'to be;' or the demonstrative pronoun. We can hardly be said to know anything more about Këang Yuen, the mother of How-tseih, than what we are told in the She. It is assumed that she was a daughter of the House of T'ae (有邰氏女), which traced its lineage up to Shin-nung in præhistoric times, and that her name was Yuen. That she was married, and had been so for some time without any child, we infer from l. 5; but who her husband was, it is impossible to say. As the Chow surname was Ke (姬), he must have been one of the descendants of Hwang-te. Indeed, Maou makes him to have been the emperor K'uh, the commencement of whose rule is placed in B.C. 2,431, so that Tseih or K'e (that was his name, and Tseih was only a title of office; see on l. 10) must have been a brother of Yaou. This view has the sanction of Sze-ma Ts'ëen, Lëw Hin, Pan Koo, Këa Kwei, Ma Yung, Fuh K'ëen, Wang Suh, Hwang-foo Meih, and others. But on this view, it is strange that we should have nothing in the Shoo about the relation between Yaou and K'e; and more strange, that we should find K'e, after the death of Yaou, when he must have been considerably over 100 years old, still in active employment under Shun. Choo follows the view of Ch'ing K'ang-shing, that Këang Yuen was not the wife of K'uh, but only of one of his descendants in the time of Yaou, between whom and K'uh Ch'ing believed there had been no fewer than nine reigns (爲高辛之世妃). The truth is that we must be content to be ignorant as to who the lady's husband was, and put the question on one side, according to the Chinese canon, as 'a doubtful matter (闕疑).' L. 4,—see II.vi.VIII. 4. We need not translate the 克, but had better take it as giving emphasis to the verbs. To whom it was that Këang offered sacrifice we are not told. Maou says it was a custom in ancient times, when the swallow made its appearance, to offer a great border sacrifice, with the first Match-maker as the assessor of Heaven in it, and that the son of Heaven went himself to it, attended by his wife, and all the ladies of the harem. At the altar honours were paid to those of the ladies who were in a state of pregnancy, and a bow and arrows were presented to them,—as a sort of auspice that they would give birth to sons. Choo accepts this account; but Këang Ping-chang has shown that such a ceremony was never heard of till Leu Puh-wei (呂不韋; Ts'in dynasty) invented it; and it would not answer, moreover, the exigency of the stanza, for Këang here sacrifices to have her childlessness taken away (弗=去). The impression we receive from the text is that she offered—to God, we may presume—a sacrifice, all alone, by herself, for that object.

Ll. 6, 7 have occasioned, and still occasion, infinite perplexity to the Chinese critics. Fierce war is waged on the meaning of 帝, of 敏, and of 歆. 1st. Does 歆 belong to l. 6 or to l. 7? One of these lines must have 5 characters, whereas all the others in the stanza have only 4. 敏 rhyming with 祀, 子, and 止, we might conclude that it terminates l. 6; but we have often found the rhyme resting in these odes on the penultimate term. And the analogy of 攸介攸止, in II. vi. VII. 1, where those 4 characters form a line, is in favour of their doing the same here. I make l. 6 therefore, terminate with 歆. 2d. To whom is 帝 to be referred? The term, acc. to Choo, who follows Ch'ing, = 上帝, 'God.' Maou on the contrary held that 帝 here meant 'emperor,' and that Këang's husband, the emperor K'uh, is intended by it. But there is not another instance in the classic of 帝 having this meaning, whereas its occurrence in the sense of 'God' is very frequent. 3d. How are we to understand 敏 and 歆? Maou takes the former term in the sense of 疾, 'to be rapid,' or 'active,' and understands it of Këang Yuen, who followed the emperor to the altar, and was very alert in assisting him at the sacrifice. Then he defines 歆 by 饗, 'to enjoy the offering,' so that the meaning is that God, or some other Spirit who was sacrificed to, accepted the lady's sacrifice, and blessed her. He goes on to say that 介 in l. 7 = 大, 'great,' or 'to make great,' and 止 = 福祿所止, 'the place (or the individual) on whom blessing and dignity rested.' As Ying-tah expands Maou's view:—禋祀郊禖之時，其夫高辛氏帝率與俱行，姜嫄隨帝之後，踐履帝迹，行事敬而敏疾，故爲神歆饗，神既饗其祭，

二章

誕彌厥月。
先生如達。
不坼不副。
無菑無害。
以赫厥靈。
上帝不寧。
不康禋祀。
居然生子。

2 When she had fulfilled her months,
Her first-born son [came forth] like a lamb.
There was no bursting, nor rending,
No injury, no hurt;—
Showing how wonderful he would be.
Did not God give her the comfort?
Had He not accepted her pure offering and sacrifice,
So that thus easily she brought forth her son?

則愛而祐之,於是爲天神所美大,爲福祿所依止. All this confusion and perplexity of exegesis I must reject. It has been mentioned above that l. 4 occurs previously in II. vi. VII. 1, and I do not see how any other meaning can be got out of the words than what I have given to them both there and here. Coming now to the interpretation adopted by K'ang-shing and Choo, it is certainly much simpler, and there is really nothing to say against it but the marvellousness of the circumstance. 敏 is taken in the sense of 拇, 'the great toe;' which rests on the authority of the Urh-ya. 歆 is in the sense of 動, 'to be moved.' K'ang-shing says the print of the foot was so large that Këang Yuen merely trod upon the toe; but Yen Ts'an, adopting his view of 帝, joins 敏 with 歆, bringing out the meaning,—'and was immediately moved.' Evidently, this statement is not history, but legend. The wrath of Këang Ping-chang at it need only provoke a smile, nor need we have recourse to Yen Ts'an's doctrine of anthropomorphism. 'When we read,' he says 'that Heaven sees, or that God hears, we are not to infer that Heaven has eyes, or that God has ears.' Still the instance in the text is different from such expressions. The writer would convey by it the ideas that the conception of How-tseih was præternatural, and that it took place in the manner described. There is an analogous legend about the birth of the ancestor of the House of Shang, and Sze-ma Ts'ëen gives to a dragon the paternity of the first emperor of the Han dynasty.

Ll. 8—10. 載 is the particle. 震=有身, 'to be pregnant.' The character occurs repeatedly in the Tso-chuen in this sense. I can make no meaning out of 夙, understood in its usual signification of 早, 'early in the morning,' 'early;' to which Maou here adheres. Choo, after Ch'ing, explains it here by 肅, the meaning of which must be what I have given in the translation. In l. 10, 后稷,—see on the Shoo, II. i. 18. The two characters are evidently used here as equivalent to a name. They did not belong to the child, until he had grown up, and was appointed minister of Agriculture, and lord of T'ae. His proper name, it has been mentioned, was K'e (棄).

St. 2 is occupied with the birth of the præternaturally conceived child without any trouble or pain to the mother. 誕, here and in stt. 3—7 below, is simply an initial particle. 彌=終, 'to finish,' or 'to be finished.' 先生=首生, 'first born;' 達 is the name for 'a lamb' (the Shwoh-wăn calls it 小羊). Ll. 3 and 4 make it plain that the point of the comparison in l. 2 is the ease of the birth. 坼 and 副 are synonyms, =裂, 'to tear,' 'to be torn.' 菑 is pronounced like 災, and with the meaning of that term. 赫=顯, 'to manifest.' 厥靈 is to be referred to the child. Ll. 6,7 may be translated interrogatively, and are equivalent to strong affirmations. We must understand that Këang Yuen is the object of 寧, 'to give repose, or comfort to.' 康=安享, 'to enjoy tranquilly,' 'to accept.' 居然=徒然, 'with ease;'—compare the use of 居 in II. vii. X. 3.

三章 誕寘之隘巷。牛羊腓字之。誕寘之平林。會伐平林。誕寘之寒氷。鳥覆翼之。鳥乃去矣。后稷呱矣。實覃實訏。厥聲載路。

四章 誕實匍匐。克岐克嶷。以就口食。蓺之荏菽。荏菽旆旆。禾

3 He was placed in a narrow lane,
But the sheep and oxen protected him with loving care.
He was placed in a wide forest,
Where he was met with by the wood-cutters.
He was placed on the cold ice,
And a bird screened and supported him with its wings.
When the bird went away,
How-tseih began to wail.
His cry was long and loud,
So that his voice filled the whole way.

4 When he was able to crawl,
He looked majestic and intelligent.
When he was able to feed himself,
He fell to planting large beans.
The beans grew luxuriantly;

St. 3,—the dangers of How-tseih's infancy. It does not appear from the ode who it was that exposed the child to the various perils here mentioned. Maou supposed that it was the father, the emperor K'uh. Ch'ing, on the contrary, not holding that Këang Yuen was the wife of K'uh, makes her to have been the party, and assumes that her object was not to get rid of the child, but to show still more clearly what a marvellous gift from heaven he was. I have purposely translated 寘之 by 'he was placed,' so as to leave the matter in the uncertainty in which we find it. Choo takes 腓=芘, 'to protect;'—as in II. i. VII. 5; and it is as well to follow here the analogy of that passage, though Maou's 腓=避, 'to avoid,' would suit the line quite as well. 字=愛, 'to love,' 'to care for.' 平林=林之在平地者, 'a forest on level ground.' 會=値, 'he met with,' or 'it happened that.' It is implied, though not expressed, that the wood-cutters took the child up, and preserved it. 鳥 may be either singular or plural; but the critics all say it was 'a large bird (大鳥),' who covered the child above with one wing, and supported it beneath with the other(翼=藉). 呱=啼聲, 'the sound of wailing.' 覃=長, 'long;' 訏=大, 'great.' 載路=滿路, as in the translation. Compare the same phrase in i. VII. 2.

St. 4,—the marvellous development of the agricultural faculty in him when he was a mere boy. 匍匐,—as in I. iii. X. 4. The 實=寔=是, 'to be;' but we can hardly translate it. Choo makes 岐嶷=峻茂之狀, 'majestic-looking;' Maou,—'intelligent.' 口食, both by Maou and Choo, is taken as=自

役穟穟。麻麥幪
幪。瓜瓞唪唪。
五章 誕后稷之穡。有
相之道。茀厥豐
草。種之黃茂。實
方實苞。實種實
褎。實發實秀。實
堅實好。實穎實
栗。卽有邰家室。

His rows of paddy shot up beautifully;
His hemp and wheat grew strong and close;
His gourds yielded abundantly.

5 The husbandry of How-tseih
Proceeded on the plan of helping [the growth].
Having cleared away the thick grass,
He sowed the ground with the yellow cereals.
He managed the living grain, till it was ready to burst;
Then he used it as seed, and it sprang up;
It grew and came into ear;
It became strong and good;
It hung down, every grain complete;—
And thus he was appointed lord of T'ae.

能食, 'was able to eat himself,' *i.e.*, was 6 or 7 years old. Accepting this, 以就 must = 及至, 'and when he came to.' 及 is one of the meanings of 以 given by Wang Yin-che. L. 4. 蓺=樹, 'to plant.' The 之 loses its meaning in the verb;—'he planted it,'=he planted. 荏菽=大豆, 'large beans.' 旆旆,—see II. i. VIII. 2. The boy's bean plants sprang up, and grew like flags waving in the wind. And he did not take beans only in hand. 役=行列, 'rows.' He introduced, it would appear, the practice of planting paddy out in rows. 穟穟=苗美好之貌, 'the appearance of the growing plant looking beautiful.' 幪幪='luxuriant and dense.' 瓜瓞,—as in i. III. 1. 唪唪=多實, 'yielding much fruit.'

St. 5 introduces us to the young man, whose qualities had recommended him to the notice of Yaou, as we may infer from the Shoo, so that he had been appointed minister of Agriculture. He was not yet lord of T'ae, and it is a question therefore whether the 后稷 should not go together, simply as the title of that office (后稷, 農官名; Këang Ping-chang). Ll. 1, 2 tell us the general principle which distinguished his husbandry from that of others. 穡, 'to reap,' has here the general meaning of 'the art of husbandry.' 相=助 'to assist.' 'The growth of the grain,' says Këang, 'depends on the seasons given by heaven and the nourishment given by the earth; but How-tseih added to these the complete and wise application of human labour and skill.' L. 3 relates to his preparation of the ground for the seed. 茀=治, 'to regulate,' 'to manage;' meaning here, 'to clear away.' 黃茂, 'yellow luxuriances,' is a denomination of the cereals. The next 5 lines tell of his management of the seed, and the richness of his produce. The 種 in l. 6 seems to necessitate this view, for it is better to take 實種 as in the translation, than to say with Yen Ts'an, after Ch'ing, that 種 denotes the grow-

六章

誕降嘉種。維秬維秠。維穈維芑。恒之秬秠。是穫是畝。恒之穈芑。是任是

6 He gave his people the beautiful grains:—
The black millet, and the double-kernelled;
The tall red, and the white.
They planted extensively the black and the double-kernelled,
Which were reaped and stacked on the ground.
They planted extensively the tall red and the white,

ing up of each kind of plant, without any admixture of other sorts (生不雜). We must then understand l. 5 of K'e's management of the seed, fostering its germinating quality before he committed it to the soil; and we cannot take 方 as in II. vi. VIII. 2, where it denotes the grain in its sheath, about to show itself in the ear. Choo here explains it by 房, as in that other passage; but with the meaning of 'the living germ enclosed in the visible grain as its house.' Then 苞 is the grain with that germ in a state of development, ready to burst out. Choo says, 方,房也,苞,甲而未拆也, on which Choo Kung-ts'ëen absérves, 生意藏於其中,是爲房也,生意蓄而欲泄,是爲甲,甲者草木之仁也,拆,則破其種而出之矣. The other terms describe the gradual and successful growth of the plants. 穎 is the heavy ear of the full grain hanging down with its own weight; and 栗, the fullness of each separate grain (栗不秕也). The several 實 can only be explained by 是 or 惟. Këang says that they denote how K'e had the way of bringing about the results described in the terms that follow (數實字便有道在). L. 8. 'Then he had the House of T'ae.' This is understood as saying that because of his merits as minister of Agriculture, K'e was invested with the principality of T'ae,—in the pres. dis. of Woo-kung (武功), K'ëen Chow (乾州), Shen-se. His mother is said to have been a daughter of that State. Perhaps the ruling chief was displaced, or removed to some other principality. At any rate, somehow, K'e was made lord of T'ae.

St. 6 shows us K'e in his govt. of T'ae teaching his people the art of agriculture and methods of sacrifice. 降 = 'to send down,' 'to confer.' The expression is strong, and indicates that the people of T'ae had before K'e's time been unacquainted with agriculture, or acquainted with it only very imperfectly. 秬 is 'the black millet (黑黍),' and 秠, a variety of that, the husk of which is said to contain two grains (一稃二米者). 穈 and 芑 are also two large-grained millets, or varieties of *holcus*, the former red (赤粱粟), and the other white (白粱粟). It is most likely that these four plants are merely specified by way of illustration, and that the writer meant his readers to understand that it was K'e who first introduced the cultivation of the cereals. We can find a reason for the specification of them in the fact that the black millets were used in making the spirits which were employed in sacrifices, and the red and white for offerings. L. 4 恆 (*kăng*) = 徧, 'every where,' 'extensively:' meaning that these millets were planted extensively. L. 5. 是畝, 'were acred,' = 棲之於畝, 'were stacked on the ground.' L. 7. 任 is 'to carry on the the shoulders;' 負, 'on the back.' Choo observes that the processes in l. 3 are to be extended to the black millets, and those in l. 5 to the red and white. It is a case of what is called 互文. L. 8. 肇 = 始, 'first.' The grain was carried home 以供始祭之事, 'to supply the sacrifices which How-tseih first instituted.' Maou thinks that Yaou had conferred on K'e the privilege of offering the great sacrifices to Heaven; but this is very unlikely, and it could not be said that K'e founded those sacrifices. The meaning must be that K'e instituted the sacrifices of the ancestral temple, or at least so developed them that he

負。以歸肇祀。
誕（七章）我祀如何。或舂或揄。或簸或蹂。釋之叟叟。烝之浮浮。載謀載惟。取蕭祭脂。取羝以軷。載燔載烈。以興嗣歲。

Which were carried on their shoulders and backs,
Home for the sacrifices which he founded.

7 And how as to our sacrifices [to him]?
Some hull [the grain]; some take it from the mortar;
Some sift it; some tread it.
It is rattling in the dishes;
It is distilled, and the steam floats about.
We consult; we observe the rites of purification;
We take southernwood and offer it with the fat;
We sacrifice a ram to the Spirit of the path;
We offer roast flesh and broiled:—
And thus introduce the coming year.

might be called the founder of them, just as he was the founder of husbandry, though we cannot suppose that before him men had not made imperfect attempts to draw their food from the earth.

St. 7 must be referred to the ancestral sacrifices of the kings of Chow, when they did special honour to How-tseih as the founder of their line; and it should be translated in the present tense. The 我, therefore, in l.1, is specially applicable, as Ping-chang says, to any monarch of the dyn. of Chow,—the king reigning, whenever the ode was sung. Ll.2—5 describe the preparation of the grain for the offerings, and for distillation, with the process of distillation. But we must not suppose that these things were done at the time of the sacrifice;—they had been previously performed, and the 或 intimates that there were men appointed for each operation. 舂 expresses the 'hulling' of the grain; 揄, 'the scooping of the grain, so hulled, out of the mortar (抒=臼);' 簸, 'the sifting of it.' 蹂 is the 'treading' of the grain out of the ears (蹂,以脫其穗); but why this operation should be mentioned last, I cannot tell, unless it be to indicate, as Choo seems to say, that there was in this way kept up a constant supply for the hullers. 釋＝淅, 'to wash the grain,' which had thus been cleaned; 叟叟 give the sound of the grains in the dish as they were washed. 烝,—'to distil;' 浮浮 show us the vapour floating about in the process of distillation.

L. 6 refers to the formal observances and solemn thoughtfulness preparatory to the sacrifices. 謀, 'to consult,' belongs to the divining for the day, and the selection of the officers to take part in the service (卜日,擇士); 惟＝思, 'to think' belongs to the fasting, vigils, &c. (齋,戒,具,修). L. 7＝蕭合祭牲之脂爇之, 'we take southernwood, and burn it along with the fat of the victims.' This filled the ancestral temple with fragrance. L.8. 羝＝牡羊, 'a ram.' 軷 was the name for a sacrifice offered to the Spirits of the road on setting out on a journey; but from the mention of it here, we must conclude that it was used also in connection with the services of the ancestral temple. In the Le Ke it is spoken of as offered in the first month of winter (月令;孟冬其祀行). In l. 9, 烈＝炙, 'to broil,' which we have often met with in connection with 燔. The flesh, thus roasted or broiled, was offered to the personator of the dead. L.10 shows that all the services of the ancestral temple, through the honour done to How-tseih in them, were intended to remind the kings of Chow that on an atten-

八章

印盛于豆、于豆于登。其香始升、上帝居歆。胡臭亶時。后稷肇祀、庶無罪悔、以迄于今。

8 We load the stands with the offerings,
The stands both of wood and of earthenware.
As soon as the fragrance ascends,
God, well pleased, smells the sweet savour.
Fragrant is it, and in its due season!
How-tseih founded the sacrifice,
And no one, we presume, has given occasion for blame or regret
in regard to it,
Down to the present day.

II. *Hing wei.*

行葦

一章

敦彼行葦。牛羊勿踐履。方苞方體。維葉泥泥。戚

1 In thick patches are those rushes, springing by the way (-side);
Let not the cattle and sheep trample them.
Anon they will burst up; anon they will be completely formed,
With their leaves soft and glossy.

tion to agriculture depended the permanence of their dynasty. 嗣歲,—'the inheriting year,' *i. e.*, the coming year, which it was hoped would inherit the fruitfulness of the past.

St. 8 is understood as relating, briefly, to the great border sacrifice to God, where How-tseih was introduced as His assessor. 卬=我, as in I. iii. IX. 4. 盛='to fill in the appropriate offerings.' The 登 was a vessel, shaped like the 豆, but made of earthenware, used to contain the soup, or water in which flesh had been boiled;—in those early days without any addition of vegetables or spices. L. 4. 居=安, 'tranquilly,' 'well pleased. 歆=食氣, 'to eat—*i.e.*, to smell—the savour.' L. 5. 胡=何, 'how,' and 亶=誠, 'truly.' We may take these two terms as imparting the force of admiration to the 臭 and 時. I prefer this to understanding a 但, 'only,' after 胡.—'How is it fragrant only? It is also truly seasonable.' Ll. 7,8 may be understood as saying that the lords of Chow, and especially the kings of the dynasty, had been most careful to observe the sacrifice to How-tseih in connection with their other grand sacrifices, thereby keeping up their recognition of the importance of agriculture, and furnishing an example to their successors in all the future.

The rhymes are—in st. 1, 民, 嫄 (prop. cat. 14), cat. 12, t. 1; 祀, 子, 敏*, 止, cat. 1, t. 2; 夙, 育, 稷 (prop. cat. 1), cat. 3, t. 3: in 2, 月, 達, 害, cat. 15, t. 3; 靈, 甯, cat. 11; 祀, 子, cat. 1, t. 2: in 3, 字, 翼, *ib.*; 林, 林, cat. 7, t. 1; 去, 呱, 訏, 路, cat. 5, t. 1: in 4, 匐, 嶷, 食, cat. 1, t. 3; 旆, 穟, cat. 15, t. 3; 幪, 唪, cat 9: in 5, 道*, 草*, 茂*, 苞*, 褎, 秀, 好*, cat. 3, t. 2; 栗, 室, cat. 12, t. 3: in 6, 秠*, 芑*, 秠*, 畝*, 芑, 負*, 祀, cat. 1, t. 2: in 7, 揄

戚兄弟。莫
遠具爾。或
肆之筵。或
授之几。

二章

肆筵設席。
授几有緝
御。或獻或
酢。洗爵奠
斝。醓醢以
薦。或燔或

Closely related are brethren ;—
Let none be absent, let all be near.
For some there are spread mats;
For some there are given stools [besides].

2 The mats are spread, and a second one above;
The stools are given, and there are plenty of servants.
[The guests] are pledged, and they pledge [the host] in return;
He rinses the cup, and the guests put theirs down.
Sauces and pickles are brought in,
With roast meat and broiled.

(prop. cat. 4), 蹂, 叟, 浮, cat. 3, t. 1; 惟, 脂, cat. 15, t. 1; 軷, 烈, 歲, *ib.*, t. 3: in 8, 登, 升, cat. 6; 歆, 今, cat. 7, t. 1; 時, 祀, 悔*, cat. 1, t. 2.

Ode 2. Allusive and narrative. A FESTAL ODE, CELEBRATING SOME ENTERTAINMENT GIVEN BY THE KING TO HIS RELATIVES, WITH THE TRIAL OF ARCHERY AFTER THE FEAST; CELEBRATING ESPECIALLY THE HONOUR DONE ON SUCH OCCASIONS TO THE AGED. Choo inclines to the view that the feast here described was given at the conclusion of the sacrificial services in the ancestral temple. Before his time, the commentators considered that it had no connection with any sacrifices, but was designed simply to show how the good kings of Chow cultivated the friendly affection of the princes, their relatives, and behaved with courtesy especially to the old. The K'ang-he editors remark that there is no evidence that the trial of archery formed part of the feasts which were given after sacrifices. It does not seem to be worth while to discuss this point at large.

St. 1. 葦,—as in I. v. VII. 1, *et al.* They are called here 行葦, 'reeds by the way,' meaning, says Këang, 'the paths along the ditches in the fields.' 敦 (*twan*) = 聚貌, 'the app. of being collected together.' The line shows us the reeds just appearing, in a mass, above the ground. The 方 in l. 3 = 'now;' and redoubled, it has the significancy given in the translation. 苞, in st. 5 of last ode, is used of the germ ready to burst from the seed; here of the young shoot going on to develope itself. 體 = 成形, 'to complete its form,' *i.e.*, appear as the fully formed reed. 泥泥 = 柔澤貌, as in the translation. In the reeds growing up densely from a common root we have an emblem of brothers all sprung from the same ancestor; and in plants developing so finely, when preserved from injury, an emblem of the happy fellowships of consanguinity, when nothing is allowed to interfere with mutual confidence and good feeling. 戚戚 = 親, 'near,' 'affectionate.' Maou defines the expression by 內相親, 'mutual internal affection.' 莫 = 勿 of l. 2. 具 = 俱, as often. 爾 = 邇, 'to be near.' In ll. 7, 8 the 'brothers' appear assembled at the king's feast, and while the young are only provided with mats to sit on, the old have stools (几) given them in addition, on which they can lean. 肆 = 陳, 'to spread,' 筵,—see on II. vii. VI. 1.

St. 2. 設席 = 重席, 'the redoubling of the mat.' K'ung Ying-tah says, 'When, after it has been said that the mats are spread, it is added that a mat is placed (設席), we know that there were two mats, as in the line 下莞上簟 of II. iv. V. 6.' 緝 = 續, 'to continue;' 御 = 侍, 'to wait on,' 'attendants.' 緝御 means that there were many attendants, one to succeed another in waiting. This attention was shown especially to the old. Ll. 3, 4. The spirits were first presented to the guests, and each man drank his cup. This was called

炙。嘉殽脾臄。
或歌或咢。
三章 敦弓既堅。四
鍭既鈞。舍矢
既均。序賓以
賢。敦弓既句、
既挾四鍭。四
鍭如樹。序賓
以不侮。

Excellent provisions there are [also] of tripe and cheek;
With singing to lutes, and with drums.

3 The ornamented bows are strong,
And the four arrows are all balanced.
They discharge the arrows, and all hit,
And the guests are arranged according to their skill.
The ornamented bows are drawn full,
And the four arrows are grasped in the hand.
They go straight to the mark as if planted in it,
And the guests are arranged by the humble propriety of their demeanour.

獻. Then the representative of the guests presented a cup to the host, who drank it. This was called 酢. The host then rinsed his cup, and those of the guests were refilled; but instead of drinking them immediately, they put them down for the present (奠之不擧). In this way the feast was opened. There is no difference in meaning between 爵 and 斝. The former was the name for a cup under the Chow dynasty; the latter was the name used under the Yin. The 或...或, here, and in l. 6,=our 'both...and.' L. 5. 醓醢=the brine of meat minced small and pickled. There was this 'to present,' that it might be eaten with, and give a relish to, the viands. 脾, 'the stomach;' here=tripe. 臄=口上肉, 'the flesh above the mouth,'=cheek. 歌, as has been already observed, is used of singing to the accompaniment of stringed instruments; 咢 is the drum without singing.

St. 3. After feasting, the guests repair to the archery ground. 敦, here read *t'ëaou*,=畫, 'ornamented.' The bows, we saw on II. iii. I. were lacquered, but it would appear that further ornament, in the way of painting, was added. Yen Ts'an says this was only the case with the royal bows, and that the term is used here as the trial described took place at court. The point is unimportant. L. 2. 鍭 is a name for the arrows with reference to their steel points. They are said to be 'balanced (鈞),' because a perfect arrow had its centre of gravity at one third of its whole length from the steel head. L. 4. Choo explains 均 by 皆中, 'all hit;' but that can only mean that all hit the target, not that all hit it in the centre, or equally near the centre, for l. 5 shows that they were arranged according to the skill which they had shown. 均, 'to be level or equal,' would seem to imply that all were equally successful, which cannot be the case. 賢='superiority.' This is a not infrequent use of the character. Choo says the meaning of it here is 射多中.

Ll. 5—8 tell how a further distinction was made among the successful competitors, according to the manner in which they conducted themselves towards those who were unsuccessful. 不侮 in l. 8='showing no insolence;—不以中病不中者. In this matter the adjudication must have been very difficult, and it would be very easy to put on an appearance of complaisance and humility. 句=彀, 'to draw a bow to the full.' L. 6 does not imply that the four arrows were held in the hand at the same time. As Ying-tah says, from the E Le, the arrows were stuck in the girdle, and the archer took them out with his right hand, one after the other, fitted them to the string, drew the bow, and discharged them. 如樹 describes

四章

曾孫維主。
酒醴維醹。
酌以大斗。
以祈黄耇。
黄耇台背。
以引以翼。
壽考維祺。
以介景福。

4 The distant descendant presides over the feast;
His sweet spirits are strong.
He fills their cups from a measure,
And prays for the hoary old [among his guests];—
That with hoary age and wrinkled back,
They may lead on one another [to virtue], and support one another [in it];
That so their old age may be blessed,
And their bright happiness [ever] increased.

III. *Ke tsuy.*

既醉

一章

既醉以酒。
既飽以德。
君子萬年。
介爾景福。

1 You have made us drink to the full of your spirits;
You have satiated us with your kindness,
May you enjoy, O our lord, myriads of years!
May your bright happiness [ever] be increased!

the arrows sticking in the mark, straight and firm, as if they had been carefully and leisurely planted in it (如手就樹之,言貫革而堅正). The archers are all spoken of as 'guests,' as being at the time the king's guests; and in st. 4 he is mentioned as the 主 or 'host.'

St. 4. I suppose that, after the archery, they all returned again to the feast, which the king brought to a conclusion with the ceremony here described, doing special honour to the aged among the guests. 曾孫,—as in II.vi.VI., *et al.* 醴,—as in II.iii.VI. 4; 酒醴 must here be taken together, = 'sweet spirits.' 醹 = 厚, 'strong.' L. 3 intimates the generosity of the king's treatment of his aged guests, filling their cups with no stinting hand. The shape of the 斗 I do not know;—the handle of it is said to have been 3 feet in length. With this the king drew the spirits from a large vase, and filled the cups,—perhaps more than once. The Preface and the old school make a pause at l. 4, understanding that the 祈 intimates that the king here begged the old guests to tell him the results of their experience. Then ll. 5—8 tell how those venerable men, having done so, 'to lead him on and support him in a virtuous course,' concluded by wishing for him old age and increasing happiness. Choo, on the other hand, takes the whole as in the translation. The K'ang-he editors say that both interpretations are allowable. Only one of them, however, can be the correct one; and I have no hesitation in preferring the view of Choo. 黄耇, 'yellow age,' means old age marked by hoar hair. 耇,—see on VI. ii. VII 5. 台 is used for 鮐, the name of a fish, remarkable for the spots and wrinkles of its skin, to which it is supposed the skin of old people gets a resemblance. The different 以 seem to imply a reference in the speaker's mind to the spirits, which, by nourishing the old age of the guests, would help them to realize the things which the king desired for them. 祺 = 吉, 'auspicious,' 'happy.'

The four stanzas of the ode, as now edited, appear in Maou as seven;—two of 6 lines each,

二章 既醉以酒。爾殽既將。君子萬年。介爾昭明。

三章 昭明有融。高朗令終。令終有俶。

2 You have made us drink to the full of your spirits;
Your viands were all set out before us.
May you enjoy, O our lord, myriads of years!
May your bright intelligence [ever] be increased!

3 May your bright intelligence become perfect,
High and brilliant, leading to a good end!
That good end has [now] its beginning:—
The personator of your ancestors announced it in his blessing.

and five of 4. Ch'ing divided them into eight stanzas of 4 lines each. There can be no doubt that the modern arrangement is the most correct.

The rhymes are—in st. 1, 葦,履,體,泥,弟,爾,几, cat. 15, t. 2: in 2, 席*,酢,炙*,臄,咢, cat. 5. t. 3; 御,斝*, *ib.* t. 2: in 3, 堅,鈞,均,賢, cat. 12, t. 1; 句*,鍭,樹*,侮*, cat. 4, t. 2: in 4, 主*,醹*,斗,耇, *ib.*; 背,翼,福*, cat. 1, t. 3.

Ode 3. Narrative. RESPONSIVE TO THE LAST:—THE UNCLES AND BRETHREN OF THE KING EXPRESS THEIR SENSE OF HIS KINDNESS, AND THEIR WISHES FOR HIS HAPPINESS, MOSTLY IN THE WORDS IN WHICH THE PERSONATOR OF THE DEAD HAD CONVEYED THE SATISFACTION OF HIS ANCESTORS WITH THE SACRIFICE OFFERED TO THEM, AND PROMISED TO HIM THEIR BLESSING. The position of this ode seems to confirm Choo's view of the preceding as descriptive of a feast given by the king to his relatives at the conclusion of a sacrifice in the ancestral temple. It is plain that such a feast must have preceded the occasion to which this ode was appropriate.

St. 1. It seems best to take 醉 and 飽 as in the translation, understanding 爾 or 王 as the nominative to them. Yen Ts'an says:—王既醉我以酒,既飽我以德. 德 is taken in the sense of 恩惠, 'kindness,' referring especially to the abundance of the feast. In l. 3, 君子 refers to the king, as does the 爾 in l. 4. Those two lines are a prayer for the king, and we have to suppose 天, 'Heaven,' as the subject of 介, though we need not express it in the translation. To use again the words of Yen Ts'an, 我無以報上,願其享萬年之壽,而天助爾大福. On l. 3, = 'May you, O king, live for ever!' Le Ch'oo says, 'From antiquity it has been the custom of ministers, in responding to their rulers, to wish that they might receive abundance of happiness. The T'ëen-paou (II.i. VI.) is an ode responsive to the sovereign, and the way in which his kindness is responded to in it is simply a wish for his long continued happiness; and so here, the ministers of king Ching respond to him by wishing for him ten thousand years.'

St. 2. 將,—as in II.vi.V. 6. Choo says that 昭明 is equivalent to 光大, 'bright and large.' But it is better to give to 明 the substantive force of 'intelligence.' Wang Gan-shih explains the two terms by 明德, 'intelligent virtue.'

St. 3. 融 is explained by 明之盛, 'the fullness of intelligence.' The term denotes 'steam or vapour issuing forth,' and hence is used here of intelligence, the manifestation of which cannot be repressed. 朗 (formed also with the same elements in the reverse order) denotes the brilliancy of the intelligence. Choo defines it by 虛明, which we may call 'ethereal intelligence.' 令終 = 善終, 'a good end.' Choo says the phrase is equivalent to the 考終命 in the Shoo, V.iv. 39. But it seems to be here more than we understand by a good end. and to characterize not the end of his life merely, but of all his undertakings, their issues being perpetuated in his posterity. L. 3 suggests a thought of caution to the king, that as the end flows from the beginning (俶 = 始), he would best provide for the future by attending to the present. At this point the speaker or speakers seem to be unable to say anything more as from themselves, and go on to quote the language in which the blessing of his ances-

公尸嘉告。
四章 其告維何。籩豆靜嘉。朋友攸攝。攝以威儀。
五章 威儀孔時。君子有孝子。孝子不匱。永錫爾類。

4 What was his announcement?
'[The offerings in] your dishes of bamboo and wood are clean and fine.
Your friends assisting at the service,
Have done their part with reverent demeanour.

5 'Your reverent demeanour was altogether what the occasion required,
And not yours only, but that also of your filial son.
For such filial piety, without ceasing,
There will ever be conferred blessing on you.

tors had been conveyed in the temple. Of the 尸, or their representatives at the sacrifices, I have spoken on II.vi.V. 5, *et al.* The expression 公尸, 'ducal personators,' is somewhat difficult to account for. Choo says that it is an instance of old custom continuing to prevail, even after the princes of Chow had attained to the royal dignity; and nothing less unsatisfactory can be found on the point. 嘉告=以善言告之,謂嘏辭也, 'announced in good words, meaning the blessing.' If there were more than one representative of the departed, as I have previously said that each of the ancestors had his personator, it would seem necessary to suppose that one of them, in pronouncing the blessing, spoke for himself and all the others.

St. 4. From l. 2 to the end of the ode we seem to have the words of blessing; and this st. gives some grounds of it. 籩豆,—as in I. xv. V. 2, *et al.* 靜嘉=淸潔而美, 'pure and admirable.' This predicate must be understood of the contents of the dishes. As Yen Ts'an says, 汝籩豆所盛之物,潔靜而嘉美. By the 'friends' are intended the various officers who had taken part in the sacrificial services. 攝 has the meaning of 佐 'to assist,' and also of 檢 'to repress,' 'to exercise self-discipline,' and the critics combine them here, which does not seem to be necessary.

St. 5 The 威儀 here must be understood of the king himself, or it may belong to him and his son, carrying on l. 1 to 2. Maou, indeed, and Ch'ing continue to interpret the phrase of the assisting officers, of whom also they understand the 2d line, as saying that they were superior men, who possessed the virtues of 'filial sons.' But we may be sure that their interpretation is wrong. The Spirits of the dead had not sufficient interest in those officers that they should thus dwell upon them; and 君子 is here, as in stt. 1, 2, appropriate to the king, while the 'filial son,' would be his eldest son, who, we know, took a certain part in the services in the ancestral temple. 時='in season,' 'what the seasons required.' I take 有 as if it were 又, = 'and.' Leu Tsoo-k'ëen seems to me to have caught the meaning of l. 3 better than any of the other critics. He understands it of the king and his son, who had both shown themselves so filial (君子既孝,而嗣子又孝,其孝可謂源源不竭矣). Right was it that his ancestors should confer on the king all kinds of blessing (類=善).—I may mention another view of the stanza, given by a P'ăng Chih-chung (彭執中; at the end of the Sung dyn.):—'From his reverent demeanour so entirely what the occasion required, it might be seen with what filial duty king Ching sacrificed to his ancestors. It was proper that he should have a filial son coming after him; yea, that filial sons should appear for ever in his line, generation after generation, for that Heaven should grant kings thus to follow one another of the same character was in the order of nature and reason.' See the 'Collected Comments,' *in loc.* A similar view did on my first study of the stanza occur to myself, but I concluded that the one given in the translation was preferable.

六章 其類維何。室家之壼。君子萬年。永錫祚胤。

七章 其胤維何。天被爾祿。君子萬年。景命有僕。

八章 其僕維何。釐爾女士。釐爾女士。從以孫子。

6 'What will the blessings be?
That along the passages of your palace
You shall move for ten thousand years;
And there will be granted to you for ever dignity and posterity.

7 'How as to your posterity?
Heaven invests you with your dignity,
Yea for ten thousand years,
The bright appointment is attached to your person.

8 'How will it be attached?
There is given you a heroic wife.
There is given you a heroic wife,
And from her shall come [the line of] descendants.'

St. 6. 壼 is explained as 宮中之巷, 'the lanes or passages of the palace.' Then we must take ll. 2 and 3 together, and there comes out the meaning that the king should have a long and undisturbed life in the quiet of the apartments of his palace. As Foo Kwang expands the passage,—所謂善者如何, 則云使爾居於深遠嚴密之宮室, 無有外虞. This is, perhaps, the most likely of the various interpretations that have been proposed. I much prefer it to the view of Yen Ts'an, who says that as the passages of the palace were the means of egress, l. 2 intimates that from king Ching in his palace a transforming influence should go out over the whole kingdom, and, if it were so, he would deserve to live for ten thousand years. L. 4. 祚=福祿, 'happiness and dignities;' but it is difficult to see what more there is in this than is intimated in the two previous lines. 胤=子孫, 'posterity,' 'descendants.'

St. 7. 被 (3d tone)=覆, 'to cover over.' 僕=附 or 屬, 'to be attached to,' 'to belong to.' The 1st line would seem to be here out of place, for the other lines seem to say nothing about the king's posterity, unless it be that the fact of the appointment of Heaven being attached to his person secured the same also for them.

St. 8. 釐=予, 'to give.' 女士=女之有士行者, 'a lady [or ladies] having the conduct of an officer.' As it appears, from st. 4, that the king had already a son, ll. 2, 3 must be translated in the present, or in the present-complete tense. 從=隨, 'and thereon.' We must understand 錫 after it, and 以 is then ='with,' or, as Julien calls it, the sign of the accusative case.

[It must be confessed that the above communication from the Spiritual world is not a little difficult to construe. We are obliged to have recourse to 'chiseling,' to make out the sense and sequence of the utterance.]

The rhymes are—in st. 1, 德, 福*, cat. 1, t. 3: in 2, 將, 明*, cat. 10: in 3, 融, 終, cat. 9; 俶, 告*, cat. 3, t. 3: in 4, 何, 嘉, 儀*, cat. 17: in 5, 時, 子, cat. 1, t. 2; 匱, 類, cat. 15, t. 3: in 6, 壼, 年, 胤, cat. 12, t. 1: in 7, 祿, 僕, cat. 3, t. 3: in 8, 士, 士, 子, cat. 1, t. 2.

IV. *Hoo e.*

鳧鷖

一章
鳧鷖在涇。公尸來燕來寧。爾酒既清。爾殽既馨。公尸燕飲。福祿來成。

二章
鳧鷖在沙。公尸來燕

1 The wild-ducks and widgeons are on the King;
The personators of your ancestors feast and are happy.
Your spirits are clear,
Your viands are fragrant;
The personators of your ancestors feast and drink;—
Their happiness and dignity are made complete.

2 The wild ducks and widgeons are on the sand;
The personators of the dead enjoy the feast, their appropriate tribute.

Ode 4. Allusive. AN ODE, APPROPRIATE TO THE FEAST GIVEN TO THE PERSONATORS OF THE DEPARTED, ON THE DAY AFTER THE SACRIFICE IN THE ANCESTRAL TEMPLE. There was a supplementary repetition of the sacrifices on the day succeeding the more solemn service (See the note on the name of Book IX. in the Shoo, Pt. IV.), at the close of which all who had acted as the representatives or personators of the Spirits on the preceding day were feasted, as they had not been at the feast with which it had been wound up. Choo says that the materials of the feast were the remains of the sacrifice of the day before, warmed up again. The 公尸, 'personators of the king's ancestors,' seem to make it plain enough that the previous sacrifice had been that in the ancestral temple, and so say both Maou and Choo. Ching K'ang-shing, however, led away by the language of what is regarded as the supplementary and unauthorized sentences in the Preface, would extend it to all other sacrifices as well; but the K'ang-he editors rightly condemn his view. Choo and the old interpreters agree generally in the interpretation of the stanzas, till they come to the last line, which Choo understands of the personators of the dead, and the others of the king who was feasting them, making it express the blessing which the Spirits would give him. Without saying that Choo's view is wrong, the imperial editors speak rather in favour of the other; but Choo's construction is the more natural, and I cannot see why it should be rejected.

Ll. 1, 2, in all the stanzas. 鳧, 'the wild duck,'—as in I. vii. VIII. 1. The 鷖 cannot so readily be determined. Choo explains it by 鷗, 'gulls;' but the difficulty with me is the assigning the King, so far away from the sea, as if it were the proper habitat of such birds. Maou calls it 鳧屬, 'a kind of wild duck;' so also Luk Tëen, who adds that 'the *hoo* is fond of diving, while the *e* prefers to float in the water, and hence one name of it is the *gow* (漚).' I am inclined to think therefore that the *e* may be the widgeon, of which it is an acknowledged peculiarity that it does not willingly dive. These birds are represented first as on the King,—upon which Yen Ts'an says, 'The Wei (渭), flowing eastwards, first receives the Fung (豐), and afterwards the King. The Fung enters the Wei from the south, and the King from the north-west. King Wăn resided in Fung, on the west of the river so named, so that it was necessary to cross it before reaching the King. King Woo resided in Haou on the east of the Fung, and was therefore not far from the King.' In consequence of the nearness of the capital to the King, the allusion is made of the birds upon that stream. The 'sands' in st. 2, and the 'islets' in st. 3, would be on its banks and in its channel. 潨 in st. 4 would be where some smaller river flowed into it (小水入大水曰潨); and 亹 (read *mun*) is a gorge, where the stream flows between its banks rising high, and narrowing the channel. In all these places the birds felt at home, and enjoyed themselves; and so the reference to them serves to introduce the parties feasted,—in a situation where they might relax from the gravity of the preceding day, and be happy.

L. 2. 寧 is understood of the quiet happiness of the mind (寧,以心之安言); 宜

來宜。爾酒既多。爾殽既嘉。公尸燕飲。福祿來爲。

三章 鳧鷖在渚。公尸來燕來處。爾酒既湑。爾殽伊脯。公尸燕飲。福祿來下。

四章 鳧鷖在潨。公尸來燕來宗。既燕于宗。福祿攸降。公尸燕飲。福祿來崇。

Your spirits are abundant,
Your viands are good;
The personators of your ancestors feast and drink;—
Happiness and dignity lend them their aids.

3 The wild ducks and widgeons are on the islets;
The personators of your ancestors feast and enjoy themselves.
Your spirits are strained,
Your viands are in slices;
The personators of your ancestors feast and drink;—
Happiness and dignity descend on them.

4 The wild ducks and widgeons are where the waters meet;
The personators of your ancestors feast, and are honoured.
The feast is spread in the ancestral temple,
The place where happiness and dignity descend.
The personators of your ancestors feast and drink;—
Their happiness and dignity are at the highest point.

= to be treated as they ought to be (宜者稱是燕也); 處=得其所安也, 'to find the place in which they could happily rest;' 宗=尊, 'to be honoured;' 熏熏=和悅貌, 'the app. of harmony and pleasure;' in which for the time they rested.

Ll. 3, 4, in all the stt., are addressed to the entertainer, *i. e.*, in the present case, to the king, praising him for the abundance and quality of the provisions of the feast. 馨='very fragrant (香之遠聞);' 湑,—as in II. i. V. 3; 伊脯 occasion some difficulty; but 伊 is evidently = 既 in l. 3, nothing more than the 維 by which it is ordinarily defined. 脯 denotes long pieces of dried or preserved meat, and why the writer should have described the viands as consisting of them, I can conceive no reason but that he wanted a rhyme. He goes on to speak, in st. 4, of the feast as given in the ancestral temple, the place of dignity and honour (攸=所), and in st. 5, returns to the spirits as 欣欣 or 'delicious.' 芬芬,—as in II. vi. VI. 6.

五章 鳧鷖在亹。公尸來止熏熏。旨酒欣欣。燔炙芬芬。公尸燕飲。無有後艱。

5 The wild ducks and widgeons are in the gorge;
The personators of your ancestors rest, full of complacency.
Your fine spirits are delicious,
Your flesh, roast and broiled, is fragrant;
The personators of your ancestors feast and drink;—
No troubles shall be theirs after this.

V. *Këa loh.*

假樂

一章 假樂君子。顯顯令德。宜民宜人。受祿于天。保右命之。自天申之。

1 Of [our] admirable, amiable, sovereign
Most illustrious is the excellent virtue.
He orders rightly the people, orders rightly the officers,
And receives his dignity from heaven,
Which protects and helps him, and [confirms] his appointment,
By repeated acts of renewal from heaven.

Ll. 5, 6 belong to the guests, l. 6 telling, or auspicing, the advantages accruing to them from being feasted by the king. 福祿, 'happiness and dignity or emolument,' are expressive of the honour so done to them. 成=成就, 'to be complete,' or, as the 'Complete Digest' has it, 完全無缺; 爲 is taken in the sense of 助, 'to aid (福祿不來助其身乎);' 崇=積而高大, 'accumulated so as to be high and large.'
I have said in the introductory note that l. 6 is referred by the old school to the person of the king. Thus Yen Ts'au expands it in st. 1 to 神以福祿來成汝, 'The Spirits will come and bestow in complete degree happiness and emolument on you;' meaning by the *you* king Ching. But l. 5 is in the 3d person, and there is no indication in the text that there is any change of person in l. 6.

The rhymes are—in st. 1, 涇, 寧, 淸, 馨, 成, cat. 11: in 2, 沙, 宜*, 多, 嘉, 爲*, cat. 17: in 3, 渚, 處, 湑, 脯, 下*, cat. 5, t. 2: in 4, 潨, 宗, 宗, 降, 崇, cat. 9: in 5, 亹*, 熏, 欣, 芬, 艱*, cat. 13.

Ode 5. Narrative. In praise of some king, whose virtue secured to him the favour of heaven; auspicing for him all happiness, and especially a line of distinguished posterity. Probably, the response of the personators of the departed to the previous ode. The Preface and the old school say that the king here is king Ching; but of this there is no evidence.

St. 1 is quoted in the 'Doctrine of the Mean,' XVII. 4, with 嘉 instead of 假, and so the passage appears twice in the Tso-chuen. We may conclude therefore that 嘉 is the proper reading; and L. 1 = 我可嘉可樂之君子,—as in the translation, the king under whom the piece was composed being intended by 君子. L. 2 is taken as the key-note of

二章 干祿百福。子孫千億。穆穆皇皇。宜君宜王。不愆不忘。率由舊章。

三章 威儀抑抑。德音秩秩。無怨無惡。率由群匹。受福無疆。四方之綱。

2 [So] does he seek for the emoluments of dignity, [and obtain] all blessings,—
Thousands and hundreds of thousands of descendants,
Of reverent virtue and admirable character,
Fit to be rulers [of States], fit to be king,
Erring in nothing, forgetful of nothing,
Observing and following the old statutes.

3 [May they] manifest all self-restraint in deportment,
And their virtuous fame be without fail!
Without resentments, without dislikes,
[May they] give free course to [the good among] the officers,
Receiving blessing without limit,
And regulating all within the four quarters [of the kingdom]!

the ode, the excellent virtue, so illustrious, being what secured the favour of Heaven. The evidence of the virtue appears in l. 3; 宜 is an active verb, meaning 'to order aright,' 'to do what is befitting in reference to;'—as in I. i. VI., II. i. IV. 8, *et al.* When 民 and 人 are contrasted, as here, 人 denotes officers of the govt. (在位者). L. 4. 祿 is here the royal dignity, with all its emoluments. And this line is amplified in the two that succeed. Ch'ing, indeed, supposes that the king is the subject of these lines, and that they describe his dealing with his officers,—the 人 of l. 4, favouring them and giving them appointments; but his view has deservedly fallen into neglect. It is Heaven, no doubt, which is spoken of;—comp. st. 6 in i. II. In the 'Doctrine of the Mean,' we have 佑 for 右, showing that the meaning of the term is 'to aid.' 命 must mean 'to confirm the appointment,' which the king already enjoyed. 申＝重, 'to repeat,' *i. e.*, to renew the appointment so that it should go down from the king to his descendants.

St. 2. Choo says that ll. 1, 2 contain a wish that the king's descendants may be many, and ll. 3—6, a wish that they may be worthy. L. 1,—comp. i. V. 1. The meaning is that the way in which the king sought for his dignity, by the display of illustrious virtue, was such as to bring with it all other blessings (王者干祿而得百福; 本上文令德受祿而言). I agree with Choo, after Ch'ing, in referring l. 3 and those that follow to the king's descendants, and not, with Yen Ts'an and others, to the king himself. 穆穆 is defined in the Urh-ya by 敬, 'to be reverent,' and 皇皇 by 美, 'to be admirable.' 宜 has a diff. meaning from that in st. 1, and here＝'fit to be.' 君＝諸侯, 'princes of States.' The eldest son would always be king; the others would rule over States. 愆＝過, 'to err.' 率由＝循從, 'to observe and follow.' 'The old statutes' are the rules and laws of the ancient good kings.

St. 3 is also to be interpreted of the 子孫, or descendants of the king. L. 1. 抑抑,—as in II. vii. VI. 3. L. 2. 德音 is taken by Choo as in the translation,—a meaning of the phrase which we have often met with. Others, as Yen Ts'an, give 音 here the sense of 言語, 'words.' 秩秩,—as in I. xi. III. 3, *et al.*,＝有

四章 之綱之紀。燕及朋友。百辟卿士。媚于天子。不解于位。民之攸塈。

4 Regulating all, and determining each point,
Giving repose to his friends,
All the princes and ministers
Will love the son of Heaven.
Not idly occupying his office,
The people will find rest in him.

VI. *Kung Lëw.*

公劉

一章 篤公劉。匪居匪康。迺場迺疆。迺積迺倉。迺

1 Of generous devotion to the people was duke Lëw.
Unable to rest or take his ease [where he was],
He divided and subdivided the country into fields;
He stored up the produce in the fields and in barns;

序有常, 'orderly and permanent.' L 3 may be taken actively, as in the translation. So, Choo; but he says also that some understand it passively,—'without giving occasion for resentment or dislike.' L. 4. 匹 = 類, 'the fellows,' or 'compeers,' meaning the various officers who might be regarded as equally deserving. The meaning of 率由 is not quite different from that of the same phrase in last st., but we cannot translate it in the same way. Ke Pun says, '率由舊章 means—to imitate his ancestors; 率由羣匹 means—to honour the worthy.' L. 6. 綱,—as in i.IV. 5.

St. 4 continues the good wishes for the king's descendants, and, principally, for the king of the time being among his descendants. L. 1. On 綱紀 see i. IV. 5. I do not know well what account to give of the two 之. Possibly, the 之綱 at the end of st. 3 may have suggested this order of the terms; but the more likely solution of the difficulty is that the line reads as it stands, instead of 綱之紀之, the writer wishing to get 紀 as a rhyme with 友, 士, and 子, below. L. 2. 燕 = 安, 'to give repose to.' 朋友, 'friends,' is used for the ministers of the court, and members of the royal family. As Choo expands ll. 1,2,—君能綱紀四方, 而臣下賴之以安. Ll. 3, 4. By 百辟 are intended the feudal princes (諸侯), and by 卿士, the high ministers of the court (羣臣). 媚—'to love;' as in i. VI. 1, *et al.* Ll. 5,6. 解 = 惰, 'to be idle.' 塈 = 息, 'to rest,' which meaning, we saw, is given to the term by many in I. iii. X. 6.

The rhymes are—in st. 1, 子, 德, cat. 1, t. 3; 人, 天, 命*, 申, cat. 12, t. 1: in 2, 福*, 億, cat. 1, t. 3; 皇, 王, 忘, 章, cat. 10: in 3, 抑*, 秩, 匹, cat. 12, t. 3: 疆, 綱, cat. 10: in 4, 紀, 友*, 士, 子, cat. 1, t. 2; 位, 塈, cat. 15, t. 3.

Ode 6. Narrative. THE STORY OF DUKE LEW:—HOW HE MADE HIS FIRST SETTLEMENT IN PIN, BUILDING THERE, LAYING OUT THE GROUND, FORMING ARMIES, ARRANGING FOR A REVENUE, TILL PIN BECAME TOO SMALL FOR ALL HIS PEOPLE. I call this the story of duke Lëw, instead of legend, as in the case of How-tseih, because the events told in it are not of the same marvellous character. There probably is an element of history in those events; but, when we com-

裹餱糧。于槖于囊。思輯用光。弓矢斯張。干戈戚揚。爰方啟行。

He tied up dried meat and grain,
In bottomless bags and in sacks;—
That he might hold [the people] together, and glorify [his tribe].
Then with bows and arrows all ready,
With shields and spears, and axes, large and small,
He commenced his march.

pare what is related here of his doings and of the growth of Pin with the intimations as to the condition of the settlement and the people in the time of T'an-foo, as we have them in ode III. of the first Book, it is evident that what we have here are mainly pictures of fancy, and not the relations of history. Who shall gather out the grains of ore from the rubbish in which they are imbedded? The composition of the ode is ascribed in the Preface to duke K'ang of Shaou,—the famous Shih of the Shoo (see on V. xii., *et al.*). He made it, we are told, for king Ching, when he was about to undertake the duties of the govt., to admonish the young monarch, and remind him of the devotion to the people, and to the business of the people, which characterized his great ancestor.

St. 1. L. 1. 公='duke;' 劉 is the name. I suppose that the title precedes the other term, because *that* is the name and not the honorary epithet. The case is analogous to that of 古公亶父, 'the ancient duke, T'an-foo.' Lëw was not a duke, but his descendants honoured him as such, the title of king not being carried up by the duke of Chow beyond the grandfather of Wăn. I have translated 篤 by 'of generous devotion to the people,' that being the meaning given to the term here by all the critics. In itself, it = 厚, 'generous,' 'magnanimous,' 'of large heart and mind.' Very early it was applied to Lëw;—see the Shoo, V. iii. 5.

The whole stanza is descriptive of the commencement of Lëw's migration into the territory of Pin. But where did he migrate from? Acc. to Maou, he was living previously in T'ae, the principality with which How-tseih, as we saw on I. 5, was invested by Yaou; and was driven out of it in a time when the rule of Hëa was in great disorder. This is contrary, however, to the generally received view, which I have given on the title of Book I., Pt. I. According to that, Puh-chueh, the grandfather of Lëw, was obliged to fly from the Hëa or Middle Kingdom of that time altogether, and take refuge among the wild tribes of the north and west. Puh-chueh again is said to have been the son of How-tseih, so that Lëw was his great-grandson. This could not be, if the standard chronology is anything nearly correct in fixing the settlement of Pin in B.C. 1,796. It places K'e's investiture with T'ae in B. C. 2,276, so that from him to his great-grandson, a period of 480 years elapsed, during which there had been the reigns of Shun, and of Yu and 16 of his descendants, besides an interregnum of 40 years. I must believe—if belief at all can be spoken of in such a case—that one of K'e's descendants had taken refuge among the uncivilized people in the west, not far from Pin, and that Lëw, one of *his* descendants again, came forth from among them, moving in the direction of the east, towards the end of the Hëa dynasty.

L. 2,=不敢寧居, 'He did not dare to dwell at ease.' It thus appears that Lëw did not change his place in consequence of any pressure from without, as T'an-foo did subsequently. It appears further, that wherever he was previously, whether in T'ae, or among some tribe of the west, he was himself a considerable chief, who had advanced from the nomadic to the agricultural condition. His movement was the result, probably, of a restless and ambitious disposition, which required a larger sphere, and in which a principle of benevolence held sway. L. 3. Here and below, 迺 (=乃) is used as in i. I. iii. 4. We can hardly translate it, but it =our 'and so.' 埸 and 疆,—as in II. vi. VI. 3, 4; only the terms have here the force of verbs.

L. 4 積 (read *tsze*) and 倉 are in the same way used as verbs, the former term denoting stacks in the open air. L. 5. 餱='flesh dried,' and 糧='grain prepared for use.' L. 6. The terms here are translated after the definitions of Choo. Maou makes the difference between the two articles to be simply that the *t'oh* is 'small,' and the *nang* 'large.' Ho K'ëae says the grain was carried in the *nang*, and the other provisions in the *t'oh* fastened round the waist. For l. 7, Choo gives 思以輯和其民人,而顯光其國家, 'thinking hereby to keep together in harmony his people and officers, and to distinguish his State and its clans.' But such terms are too magniloquent for Lëw and his circumstances. Evidently, 思

二章 篤公劉。于胥斯原。既庶既繁。既順迺宣。而無永歎。陟則在巘。復降在原。何以舟之。維玉及瑤。鞞琫容刀。

2 Of generous devotion to the people was duke Lëw.
He had surveyed the plain [where he was settled];
[The people] were numerous and crowded;
In sympathy with them, he made proclamation [of his contemplated measure],
And there were no perpetual sighings about it.
He ascended to the hill-tops;
He descended again to the plains.
What was it that he carried at his girdle?
Pieces of jade, and *yaou* gems,
And his ornamented scabbard with its sword.

and 用 are no more than our 'to' of the infinitive mood. L. 8. See on II. vii. VI. 1. It is still more plain here that 張 has the sense of 'being prepared,' 'being made ready.' L. 9. 戚=斧, 'an axe,' *i. e.*, in the connection, 'a battle axe;' 揚=鉞, a weapon of the same description, but larger. L. 9. 爰=於是, 'hereon.' 方=始 'to begin.' 啟行,—'to commence the march.'

St. 2 is generally taken as descriptive of the state of things on the arrival in Pin; but it has been felt that ll. 3 and 4 were hardly predicable of the numbers and condition of the people at first, nor, indeed, consistent with the progress of the settlement as described in the stanzas below. I agree therefore with Këang Ping-chang in referring this stanza to the state of things in the earlier site, when Lëw had determined on the removal (上文言可以啟行,而所以必遷之故,尚未說出,故此章補敘之).

L. 2. 于 is the particle. 胥=相, 'to look at,' 'to survey.' It is necessary to give 胥 this meaning here, though it is not found in the dictionary. 斯原, 'this plain,' as if the 斯 were used in opposition to the 彼 in the next st.,—the old site which the writer has now immediately in view, in distinction from the new one. L. 3. 庶 and 繁 are synonyms, signifying the number of the inhabitants. L. 4. The 乃 after 既 indicates that the action of the second verb was a consequence of what is stated by the first. The meaning of 順 and 宣 given in the translation is adapted to the view of the whole stanza which I have adopted from Këang Ping-chang. He expands the line:—於是順民之情,宣布遷國之令. L. 5. There was of course some dissatisfaction among the people, because of the trouble of removal; but it did not last long. Ll. 6—10 refer to the labours of Lëw in going over his old territory, before determining on the migration, to see if he could in any way escape the necessity of such a movement. Why he marched about in the style described, and why his doing so should be mentioned particularly, it is difficult to say. The critics imagine it was to show how he disliked the mean and rude dress of the wild people around them;—we may rather suppose that it was to attract and please his people by the display. Ll. 6, 7. 'He ascended and was on the hill-tops; he descended and again was in the plains.' I cannot conceive where Lacharme found any authority for his version of these lines:—'*Montes ascendit, nec deerant qui montium verticem incolerent; in valles descendit, ubi erant incolæ.*' 巘=山頂, 'hill-tops.' Luh Tih-ming says that some copies read 甗, and the word is accordingly defined in the dict. as 'a hill like a boiler;' *i. e.*, accord-

三章

篤公劉。逝彼百泉。瞻彼溥原。迺陟南岡。乃覯于京。京師之野。于時處處。于時廬旅。于時言言。于時語語。

3 Of generous devotion to the people was duke Lëw.
He went there to [the place of] the hundred springs,
And saw [around him] the wide plain.
He ascended the ridge on the south,
And looked at a large [level] height,
A height affording space for multitudes.
Here was room to dwell in;
Here might booths be built for strangers;
Here he told out his mind;
Here he entered on deliberations.

ing to Ying-tah, 'large above and small below.' This I do not understand. L. 8. 舟 is used in the sense of 帶, 'to carry at the girdle.' L. 9. 瑤,—as in I. v. X. 2. L. 10. 鞞琫,—see on II. vi. IX. 2. I can only take 容刀 as='containing the sword.' The more common view is that the characters=容飾之刀, 'the ornamented sword;' but Choo also gives the other construction (謂鞞琫之中, 容此刀耳).

St. 3 shows us duke Lëw now, certainly, in Pin, selecting the site, we can hardly say for his capital, but where he fixed his own headquarters as the chief of his tribe. Ll. 2, 3. Where the 'hundred springs' were has not been determined. Some refer them, I think correctly, to the pres. dis. of San-shwuy (三水) in Pin Chow. Too Yëw (杜佑; of the T'ang dyn.) thought the name remained in the district of Pih-ts'euen of the T'ang dyn.; but that would carry us away from Pin altogether to the dep. of Ping-lëang (平凉), in Kan-suh. 溥=大, 'large.'—Here were two requisites for forming a settlement;—a large plain, and plenty of water. Ll. 4—6. 覯=見, 'to see.' 京 in l. 5 must evidently have the force of a substantive, and therefore Choo explains it by 高邱, 'a lofty height.' The first meaning of the term given in the dict. is 大, 'great;' the second is from the Urh-ya,—'the very highest mound or hill.' A hill would in those days be the most suitable place for a chief to take up his residence on. L. 6 is difficult. Choo says on 京師,—高邱而衆居, 'a high hill, where all could dwell.' But what can we make of the 野, which gives us the idea of a tract of comparatively level and uncultivated country? 京師 came afterwards to have the significance of 'a capital city, the residence of the son of Heaven;' but that meaning of the terms was given to them from this line, and we cannot here translate—'the country about the capital.' I can only take the line as in apposition with 京 in l. 5, and suppose that it means—'a height which also afforded room for multitudes.'—The author of the 'Essence and Flower of the She' takes 京 as merely another name for the great plain of l. 3, and supports his view by the application to it of 野; but in this way there is no advance in the narrative. Ll. 7—10. 時=是; 于時,—here.' 處處='he built places to dwell in,' *i. e.*, for himself and his people; 廬旅='he made booths or huts for strangers,' *i. e.*, for people of other tribes who came to join them (旅=賓旅). In illustration of this, Këang adduces a statement of Maou, that 'when Lëw removed to Pin, eighteen States followed him!' 言 and 語 are distinguished as in the translation (直言曰言, 論難曰語).

四章 篤公劉。于京
斯依。蹌蹌濟
濟。俾筵俾几。
既登乃依。乃
造其曹。執豕
于牢。酌之用
匏。食之飲之。
君之宗之。
五章 篤公劉。既溥
既長。既景迺

4 Of generous devotion to the people was duke Lëw.
When he had found rest on the height,
With his officers all in dignified order,
He caused mats to be spread, with stools upon them;
And they took their places on the mats and leaned on the stools.
He had sent to the herds,
And taken a pig from the pen.
He poured out his spirits into calabashes;
And so he gave them to eat and to drink,
Acknowledged by them as ruler, and honoured.

5 Of generous devotion to the people was duke Lëw.
[His territory] being now broad and long,
He determined the points of the heavens by means of the shadows; and then, ascending the ridges,

In st. 4 we have an account of the feast given by Lëw when he took possession of his quarters on the chosen site. L.2 is to be taken of Lëw as now resting (依=安) on the height. The 斯 has the force of the descriptive 其. L.2 is taken of his officers or principal men presenting themselves to him in formal and dignified manner (羣臣有威儀貌);—see II.vi.V.2. L. 4,—see on II. 1. L. 5. 登＝登筵, 'to go up upon the mats;' 依＝依几, 'to lean upon the stools.' In this line the force of 乃 after 既 is very clear. L. 6. 造=就, 'to go to.' This does not imply that Lëw had gone himself for the pig, any more than the 俾 in 4 implies that he himself had placed the mats and stools. We must translate 造 in the past complete tense. Maou defines 曹 by 羣, 'herds;' Choo, better, by 羣牧之處, 'the place of the shepherds.' It is strange that Williams does not give this meaning of the term. L. 7. 牢,—'an enclosure for feeding cattle.' L. 8 = 用匏爲爵, 'they used calabashes for cups.' L. 10, upon the analogy of l. 9, would indicate something that Lëw did for his guests, as if he had assumed to them all the relation of ruler, and then divided them into clans, with individuals among them to be their Heads. But we cannot suppose him to have entered, at such a feast as is described, on such important matters; nor was the tribe in a sufficiently advanced state for them. I must suppose therefore that the guests are the subjects of 君 and 宗. So Ch‘ing Heuen (羣臣從而君之尊之).

St. 5 shows us the duke laying out his territory for permanent occupation and cultivation, making provision for a revenue, and some other arrangements. L. 2. 溥 indicates the extent from east to west; 長, the extent from north to south. L. 3. 景 *(ying)*,—'a shadow;' here used as a verb, meaning 'to examine the shadows made by the sun.' The object of this operation was to determine exactly the four cardinal points (考日景以正四方). L. 4.

岡。相其陰陽。觀其流泉。其軍三單。度其隰原。徹田爲糧。度其夕陽。豳居允荒。

六章 篤公劉。于豳斯館。涉渭爲亂。取厲取鍛。止基迺理。爰

He surveyed the light and the shade,
Viewing [also] the [course of the] streams and springs.
His armies were three troops;
He measured the marshes and plains;
He fixed the revenue on the system of common cultivation of the fields;
He measured also the fields west of the hills;
And the settlement of Pin became truly great.

6 Of generous devotion to the people was duke Lëw.
Having settled in temporary lodging houses in Pin,
He crossed the Wei by means of boats,
And gathered whetstones and iron.
When his settlement was fixed, and all boundaries defined,

陰陽,—'the dark and the bright;' meaning, probably, the lie of the country with reference to the hills. Ying-tah says, 'The country south of a hill is *yang;* that north of it is *yin.* But by broad valleys and large streams the climate differs as hot and cold, and the fields are adapted for the cultivation of different things; and therefore he made that survey.' Lacharme has endeavoured to put most of this into his translation:—'*monticulam conscendit, unde in subjectas terras patebat aspectus, quas vidit alias calori solis apricas, alias calori solis minus pervias.*' L. 5. The object of this inspection was, it is supposed, to determine how the fields should be laid out, —in what direction they should be made to lie. Choo says that he does not understand l. 6, and makes no reference to any attempts of others to explain it, showing that he considered them all to be unsatisfactory. So, indeed, they are. Eminently absurd is Maou's view that the line is descriptive of the march to Pin in three bodies, the women and children inside, guarded by the armed men against any surprise or attack. This would belong to stanza 1. I cannot understand why any mention at all should be made of armies here. Ll. 7,8 go together, the measuring of the wet grounds and the plains being preparatory to the laying out of the ground. 徹田;—see Mencius, III. Pt. i. III. 6—13. The words mean to assign the fields on the principle of common (徹) labour. Choo says here, 'The fields forming a *tsing* (一井) amounted to 900 acres (畝); and each of 8 families had 100 acres for itself, leaving 100 acres for the govt., which were cultivated by the 8 families in common.' The Chow system of cultivating the govt. fields by common labour took its rise from this, and the duke of Chow did no more than fully develope the system. 糧 is used in the sense of 'taxes paid in kind.' L. 9. All the critics explain 夕陽, after Maou, by 山西, 'the country lying west of a hill.' Of course this would receive the rays of the sun in the evening, while that on the east of the hill would be in the shade. Lëw, it is supposed, turned his attention to the land on the west of the hills of Pin, to find room for the increasing numbers of his people. L. 10. 允=信, 'truly;' —as often. 荒=大, 'great.'

St. 6 treats of the increase of the people and their territory. L. 2 seems to have reference to the first arrival in the district, when Lëw made temporary lodging homes for himself and his followers (始來未定居之時). Këang, however, will have it that the line has reference to the provision made for fresh arrivals. L. 3.—'He crossed the Wei, making a ferry.' 亂 is used in this sense in the Shoo, III. i. Pt. i. 70. L. 4 厲 (now written with 石 at the side)=砺, 'a whetstone;' 鍛=鐵,

衆爰有。夾其皇澗。遡其過澗。止旅廼密。芮鞫之即。

The people became numerous and prosperous,
Occupying both sides of the Hwang valley,
And pushing on up that of Kwo;
And as the population became dense,
They went on to the country beyond the Juy.

VII. *Hëung choh.*

泂酌

泂酌彼行潦。挹彼注茲。可以餴饎。豈弟君子。民之父母。一章

1 Take the pool-water from a distance;
Draw it into one vessel and let it flow to another,
And it may be used to steam rice or millet.
[How much more should] the happy and courteous sovereign
Be the parent of the people!

'iron.' These two things are found, it is said, abundantly in the hills south of the Wei. They would want them in Pin for building their houses (if they did build any), and for their implements of agriculture. Ll. 5, 6. 止=居, 'their dwellings;' 基=定, 'to be settled;' 理,—as in i. III. 4 (旣止居於此,乃疆理其田野). 衆 and 有 express the increase in the number of the people and in their resources. Ll. 7, 8. 澗,—'a stream in a valley;' here=a valley. 皇 and 過 are the names of two valleys. 夾, 'to squeeze,' gives us the idea of their occupying the two sides of the valley of Hwang, and 遡, that of their pushing up that of Kwo, beginning at its mouth. Ll. 9, 10. 旅, here=衆, 'all,' 'multitudes;' different from the meaning of the term in st. 3. 止旅乃密=所止之衆,乃日益密. 芮 (or with 水 at the side) is the name of a stream, rising on the north-west of mount Woo (吳山), and flowing east till it joins the King. 鞫=水外, 'the country beyond a river.' 即=就, 'to go to.' The term stands at the end for the sake of the rhyme. The line, as expanded by Choo, is—乃復即芮鞫而居之.

The rhymes are—in st. 1. 康, 疆, 倉, 糧, 囊, 光, 張, 揚, 行*, cat. 10: in 2, 原, 繁*, 宣, 歎, 巘, 原, cat. 14; 舟 (prop. cat. 3), 瑤, 刀, cat. 2: in 3, 泉, 原, cat. 14; 岡, 京*, cat. 10; 野*, 處, 旅, 語, cat. 5, t. 2: in 4, 依, 濟, 几, 依, cat. 15, t. 2; 曹*, 牢*, 匏*, cat. 3, t. 1; 飲, (prop. cat. 7), 宗, cat. 9: in 5, 長, 岡, 陽, cat. 10; 泉, 單, 原, cat. 14; 糧, 陽, 荒, cat. 10: in 6, 館, 亂, 鍛, cat. 14; 理, 有*, cat. 1, t. 2; 澗, 澗, cat. 14; 密, 即*, cat. 12, t. 3.

Ode 7. Allusive. THE MOST UNLIKELY THINGS MAY BY HUMAN INGENUITY BE MADE USEFUL; HOW MUCH MORE SHOULD A SOVEREIGN FULFILL THE DUTIES OF HIS POSITION. This piece, like the last, and also the one that follows, are attributed to the duke of Shaou, as made by him for the admonition of king Ching.

Ll. 1—3, in all the stanzas. 行潦,—as in I. ii. IV. 1. Both Maou and Choo define the terms by 流潦; but they only mean by that

二章
泂酌彼行潦。挹彼注茲。可以濯罍。豈弟君子。民之攸歸。

三章
泂酌彼行潦。挹彼注茲。可以濯漑。豈弟君子。民之攸塈。

2 Take the pool-water from a distance;
Draw it into one vessel and let it flow to another,
And it may be used to wash a [spirit-] vase.
[How much more should] the happy and courteous sovereign
Be the centre of attraction to the people!

3 Take the pool-water from a distance;
Draw it into one vessel and let it flow to another,
And it may be used for all purposes of cleansing.
[How much more should] the happy and courteous sovereign
Be the centre of rest to the people!

expression the rain which has *flowed into* pools on the road (道上雨水流聚). 酌 and 挹 have here the same meaning—'to lade out,' as the 'Amplification of the Meaning of the She (詩經衍義) says, 酌與挹無二意,蓋挹即酌也, *i.e.*, the lading out (挹) and the pouring out (酌) indicate here the same thing. In this way l. 2 is an amplification and explanation of l. 1. 泂=遠, 'distant,' 'from a distance.' I do not see what this specification of the pools as at a distance adds to the meaning. By 彼 and 茲, 'that and this,' we are to understand two vessels, which perform the part of filters. I have seen such an arrangement often in Chinese houses. 注='so as to flow into (=引).' Medhurst says, '挹注,—'to transfer liquids from one vessel to another.' 餴 is 'to steam rice;' specially indicating, acc. to the critics, one point in the operation,—the throwing in a fresh quantity of water, when the first has all been steamed off. 饎 is 'to steam millet.' This signification is given in the dictionary (炊黍稷曰饎); and it gives a much better and simpler meaning than that of 酒食, to which this passage is referred. 濯罍,—'to wash a jar;' see on I. i. III. 2, II. v. VIII. 3. 濯漑,—'to wash and cleanse.' I do not see that we are to find in l. 3 any reference to sacrifices,—with many of the critics. The terms are quite general. Pool-water purified may be used in sacrifice as for other purposes. That is all we can say.

Ll. 4, 5. By 君子 is intended the 'sovereign' generally. There is a lesson in the ode for Ching, but he is not specially intended by the phrase. 豈弟,—as in I. v., *et al.* The lines of st. 1 are quoted in the Le Ke, XXIX. 28, and enlarged on as if by Confucius, with rather a different meaning; but we there read 凱弟, and the former term indicates, it is said, the sovereign's efforts to teach the people, and the latter, the satisfaction and repose which he gives them (凱以强教之,弟以說安之). I prefer to keep to the usual meaning of the terms in the She. 攸歸,—'he to whom the people turn,' around whom they collect. 攸塈,—'he in whom the people rest;' 塈,—as in V. 4.

The rhymes are—in st. 1, 饎,子,母*, cat. 1, t. 2: in 2, 罍,歸, cat. 15, t. 1: in 3, 漑*, 塈, *ib.*, t. 3. The 茲 and the 子, in the difft. stanzas may be considered to rhyme with themselves.

VIII. *K'euen o.*

卷阿

一章 有卷者阿。飄風自南。豈弟君子。來游來歌。以矢其音。

二章 伴奐爾游矣。優游爾休矣。豈弟君子。俾爾

1 Into the recesses of the large mound
Came the wind whirling from the south.
There was [our] happy, courteous sovereign,
Rambling and singing;
And I took occasion to give forth my notes.

2 'Full of spirits you ramble;
Full of satisfaction you rest.
O happy and courteous sovereign,

Ode. 8. Narrative, with allusive portions. ADDRESSED BY THE DUKE OF SHAOU TO KING CHING, DESIRING FOR HIM LONG PROSPERITY, AND CONGRATULATING HIM, IN ORDER TO ADMONISH HIM, ON THE HAPPINESS OF HIS PEOPLE, AND THE NUMBER OF HIS ADMIRABLE OFFICERS. Choo agrees with Maou and his school in accepting the statement of the Preface, which assigns the ode, like the two that precede, to the duke of Shaou, for the admonition of king Ching; but there his agreement with them ends. To myself the admonitory element in the piece is very doubtful; and I see only the complacency of an old statesman in his young sovereign, his joy in his prosperity, and his auspice of, and wishes for, its continuance. The difft. views of the schools will appear in the notes.

St. 1. 阿,—as in II. iii. II. 1. 卷＝曲, 'a bend,' or recess in the hill. 者,—as in II. v. VIII. 1, *et al.* 飄風 is here merely 'a whirling wind,' not 'a whirlwind.' Its coming from the south indicates its genial nature. L. 3,—as in the prec. ode; and 君子 referring to the king. 來＝是,—as in Ode IV., *et al.* In l. 5, the writer, *i.e.*, the duke of Shaou, speaks of himself. 矢＝陳, 'to set forth.' The term, we have seen, is used of the marshalling of troops; here it is applied to the giving out or utterance of the notes of a song (陳出其聲音). The 以,＝'and thereupon;'—'I take the opportunity.' The duke, we are to suppose, was walking with the king on some breezy height, and entering into the spirit of the young monarch's delight, he responded to his song with one of his own. On this view the stanza is narrative. Maou took the first two lines as allusive, and l. 3, as referring not to the king, but to superior men, the 吉士 of st. 7. The indented mound, with its recesses penetrated by the south wind, appeared to him to introduce the king attended by his officers, communicating their lessons to him in songs. Ch'ing again took ll. 1,2, as metaphorical, intimating that as the indented mound welcomed the genial wind into its recesses, so should the king by humility and courtesy encourage the resort to himself of officers able to give him good counsel and effective assistance to his government. Leu Tsoo-k'ëen thinks we cannot get at the full meaning of the stanza, till we recognize in it all the three elements,—narrative, allusive, and metaphorical! There can be no doubt it is simply narrative. I cannot understand how Këang Ping-chang, accepting Choo's view of it, as 'not to be changed,' should yet hesitate at his interpreting l. 3 of the king.

St. 2. 伴奐 and 優游 must be synonymous, or nearly so. Choo explains them together by 閑暇, 'at ease and leisure.' Maou explains the first two terms by 廣大,有文章, 'wide, large, and elegant.' I have followed the definitions of Tsow Ts'euen (鄒泉; Ming dyn.):—有精神舒展之意,有啟居自適之意. Ll 4.5. There is a difficulty, on Choo's view, to find a subject for 俾; but it is not, to my mind, nearly so great as that in referring 爾 to the king, and l. 3 away from him. The simplest way is to look on the term as expressive of a wish in the duke's mind, without any very definite object:—'May it be given to you to'........

彌爾性。似先公酋矣。

三章 爾土宇昄章。亦孔之厚矣。豈弟君子。俾爾彌爾性。百神爾主矣。

四章 爾受命長矣。茀祿爾康矣。豈弟君子。俾爾彌爾性。純嘏爾常矣。

May you fulfill your years,
And end them like your ancestors!

3 'Your territory is great and glorious,
And perfectly secure.
O happy and courteous sovereign,
May you fulfill your years,
As the host of all the Spirits!

4 'You have received the appointment long-acknowledged,
With peace around your happiness and dignity.
O happy and courteous sovereign,
May you fulfill your years,
With pure happiness your constant possession!

This is the view of Yaou Shun-muh (姚舜牧; Ming dyn.):—天保三俾爾,是天賦畀,此三俾爾,是人所注望,皆忠臣望君之辭, 'In the *T'ëen-paou* (II.i.VI.) 俾爾 occurs thrice, with reference to Heaven as the Giver; here we have the same characters also occurring thrice, as expressive of human expectation:—both the desire of a faithful minister for his sovereign.' 彌=終, 'to complete,' 'to fulfill.' Both Maou and Choo take 性 in the sense of 命, 'the appointed time,' or 'life.' Others will have it to mean the whole of the nature, as formed for virtue. 先公,—'the former dukes;' but evidently all the king's ancestors, both the early dukes and the later kings, are intended. 酋=終, 'end.' They had a good and famous end. Such might the king have!

St. 3. 土宇='the country and all in it,'—lit., the country with its roofs or shelter. 昄章=大明,—as in the translation. Some would read 版 for 昄, and 版章 would mean 'population tablets, or lists;' but it was hardly worth Choo's while to mention this view. In l.2, 亦 and 之 are both expletives. L.4=百神以爾爲主, 'all the Spirits regarding you as their host.' Ying-tah says, 'He who possesses all under the sky sacrifices to all the Spirits, and thus the son of Heaven is, indeed, the host of them all.'

St. 4. 長 in st. 1 describes the appointment of Heaven to the sovereignty of the kingdom as long vested in the princes of Chow. 茀, and 嘏 in l. 5, both=福, 'happiness.' The throne had come to Ching with abounding tranquillity (康=大平無事); and the speaker wishes in l. 5 that he might always possess it in the same condition (常享此太平之茀祿).

五章 有馮有翼。有孝有德。以引以翼。豈弟君子。四方爲則。

六章 顒顒卬卬。如圭如璋。令聞令望。豈弟君子。四方爲綱。

七章 鳳凰于飛。翽翽其羽。亦集爰止。藹藹王多吉士。維君子使。媚于天子。

5 'You have helpers and supporters,
Men of filial piety and of virtue,
To lead you on, and act as wings to you,
[So that], O happy and courteous sovereign,
You are a pattern to the four quarters [of the kingdom].

6 'Full of dignity and majesty [are they],
Like a jade-mace [in its purity],
The subject of praise, the contemplation of hope.
O happy and courteous sovereign,
[Through them] the four quarters [of the kingdom] are guided by you.

7 'The male and female phœnix fly about,
Their wings rustling,
While they settle in their proper resting place.
Many are your admirable officers, O king,
Ready to be employed by you,
Loving you, the son of Heaven.

St. 5. Choo says that from this stanza to the end, the piece sets forth how the happiness spoken of thus far was to be realized,—by means of wise and loyal counsellors. I do not see, however, so much of admonition as of congratulation in the verses. Ll. 1,2 give the attributes of the king's 'admirable officers.' 馮=恃, or 依, 'to rely' or 'lean upon;' 有馮=有可爲依者, 'there are those who may serve to you for reliance.' Similarly 有翼, 有德, 有孝 are to be construed. The 以 in l. 3=' fitted thereby to.'.... L. 5=四方以爲則, 'the four quarters take you as their pattern.'

St. 6. Choo and the critics of his school understand ll. 1—3 of the king,—what he was through the aid of the advisers referred to in the prec. stanza. It seems to me better to take them still of those advisers. L. 1 speaks of their majestic appearance (體貌尊嚴); l. 2, of the purity of their virtue (德性純潔); l. 3, of the general appreciation of them. L. 5=四方以爲綱, 'the four quarters take you as their stay and regulator.' 綱,—see on i. IV. 5, *et al.*

Stt. 7, 8. 鳳凰,—as in the Shoo, II. iv. 9. 翽翽 are intended to give the sound of their wings. 亦集爰止=集於其所

八章 鳳凰于飛。翽翽其羽。亦傅于天。藹藹王多吉人。維君子命。媚于庶人。

九章 鳳凰鳴矣。于彼高岡。梧桐生矣。于彼朝陽。菶菶萋萋。雝雝喈喈。

十章 君子之車。既庶且

8 'The male and female phœnix fly about,
Their wings rustling,
As they soar up to heaven.
Many are your admirable officers, O king,
Waiting for your commands,
And loving the multitudes of the people.

9 'The male and female phœnix give out their notes,
On that lofty ridge.
The dryandras grow,
On those eastern slopes.
They grow luxuriantly;
And harmoniously the notes resound.

10 'Your carriages, O sovereign,
Are many, many.

止,—as in the translation. 傅,—as in II. vii. X. 3. Ll. 1—3 are supposed to be allusive, serving to introduce the officers spoken of in 4—6. Of course it was all imagination about such fabulous birds making their appearance. Ll. 4—6. 藹藹 is explained by 衆多, 'many.' 君子, 王, 天子 all, evidently, refer to the king. I do not see how, with 君子 thus used here, it can be taken differently elsewhere in the piece. 吉人=吉士, 人 taking the place of 士 merely for the sake of the rhyme. Compare 吉士 in I. ii. XII. 1, though the phrase is used there with a very different application. 媚=愛, 'to love.' We have met with the character in this signification repeatedly. 維君子使 (or 命)=維君子之所使 (所命).

St. 9 is metaphorical of the prosperity of the kingdom, or allusive, if we take it in connection with the next st. Choo Shen (朱善) says that l. 1 is metaphorical of the abundance of men of virtue and talents; l. 2, of the court; l. 3, of the worthy sovereign; and l. 4, of the brilliant time. The *woo-t'ung* is the *dryandra cordifolia*, of which various wonders are related. See Medhurst's dictionary on 桐. The phœnix, it is said, will rest only on this tree. 朝陽 is the opposite of 夕陽 in VI. 5. The east catches the 'morning' beams and is then bright; the west is bright 'in the evening' with the light of the setting sun. L. 5 describes the luxuriant growth of the dryandras, and l. 6 the notes of the phœnixes.

St. 10. 閑=閑習, 'trained and exercised;' 馳 must have the significancy of 'fleet.' 矢

多。君子之馬。既閑且馳。矢詩不多。維以遂歌。

Your horses, O sovereign,
Are well trained and fleet.
I have made my few verses,
In prolongation of your song.'

IX. *Min laou.*

民勞

一章 民亦勞止。汔可小康。惠此中國。以綏四方。無縱詭隨。以謹無良。式遏寇虐。憯不畏明。柔遠能邇。以定我王。

1 The people indeed are heavily burdened,
But perhaps a little ease may be got for them.
Let us cherish this centre of the kingdom,
To secure the repose of the four quarters of it.
Let us give no indulgence to the wily and obsequious,
In order to make the unconscientious careful,
And to repress robbers and oppressors,
Who have no fear of the clear will [of Heaven].
Then let us show kindness to those who are distant,
And help those who are near;—
Thus establishing [the throne of] our king.

as in st. 1. 遂=繼, 'to continue.' We have 賡歌 with the same meaning in the Shoo, II. iv. 11.

The rhymes are—in st. 1, 阿, 歌, cat. 17; 南*, 音, cat. 7, t. 1: in 2, 游, 休, 酋, cat. 3, t. 1: in 3, 厚, 主*, cat. 4, t. 2: in 4, 長, 康, 常, cat. 10: in 5, 翼, 德, 翼, 則, cat. 1, t. 3: in 6, 卬, 章, 望, 綱, cat. 10: in 7, 止, 士, 使, 子, cat. 1, t. 2: in 8, 天, 人, 命*, 人, cat. 12, t. 1: in 9, 鳴, 生, cat. 11; 岡, 陽, cat. 10; 萋, 喈, cat. 15, t. 1: in 10, 車*, 馬*, cat. 5 (?); 多, 馳*, 多, 歌, cat. 17.

Ode. 9. Narrative. In a time of disorder and suffering, some officer of distinction calls upon his fellows to join with him to effect a reformation in the capital, and put away the parties, especially flattering parasites, who were the cause of the prevailing misery. The Preface assigns the composition of the piece to duke Muh of Shaou, (召穆公), a descendant of duke K'ang, to whom the three preceding odes are ascribed. It further says that he made it to reprehend king Le (刺厲王),—to whose time also are assigned the next ode and the first five of the 3d Book. This then is the first of the 'Major Odes of the Kingdom, Degenerate (變大雅).' Choo agrees with the Preface as to the date of the piece; but he says that it cannot be said to have been addressed directly to the king. Evi-

二章
民亦勞止。汔可小休。
惠此中國。以爲民逑。
無縱詭隨。以謹惛怓。
式遏寇虐。無俾民憂。
無棄爾勞。以爲王休。

三章
民亦勞止。汔可小息。
惠此京師。以綏四國。
無縱詭隨。以謹罔極。
式遏寇虐。無俾作慝。

2 The people indeed are heavily burdened,
But perhaps a little rest may be got for them.
Let us cherish this centre of the kingdom,
And make it a gathering-place for the people.
Let us give no indulgence to the wily and obsequious,
In order to make the noisy braggarts careful,
And to repress robbers and oppressors;—
So the people shall not have such sorrow.
Do not cast away your [former] service,
But secure the quiet of the king.

3 The people indeed are heavily burdened,
But perhaps a little relief may be got for them.
Let us cherish this capital,
To secure the repose of the States in the four quarters.
Let us give no indulgence to the wily and obsequious,
To make careful those who set no limit to themselves,
And to repress robbers and oppressors,
Not allowing them to act out their evil.

dently it was written by a minister for one or more of his associates; and the reprehending of the king is an idea needlessly tacked on to it.

Ll. 1, 2, in all the stt. Perhaps 亦, as well as 止, should be treated as a mere expletive; I have ventured to tr^nslate 亦 by 'indeed,' on the authority of Këang, who says that it is here =甚. 勞=勞弊, 'wearied and worn out.' 汔 is defined by 幾, 危, 近, and 期, giving us the ideas of 'perhaps,' 'nearly' with the faint intimation of a wish or half-hope that the thing could be done. 康, 休, 愒, 息, and 安, are all closely allied in meaning,—as in the translation. The 'Complete Digest,' in the first stanza gives:—彼中外之民,其勞甚矣,今雖未能遽躋于咸亨之域,庶幾其可以小康矣.

Ll. 3, 4. 惠,—'to show kindness to.' By 中國 is not intended 'the middle State,' but 京師, 'the capital.' or centre of the kingdom, which, indeed, takes its place in st. 3. 四方

敬慎威儀。以近有德。
四章 民亦勞止。汔可小愒。
惠此中國。俾民憂泄。
無縱詭隨。以謹醜厲。
式遏寇虐。無俾正敗。
戎雖小子。而式弘大。
五章 民亦勞止。汔可小安。
惠此中國。國無有殘。
無縱詭隨。以謹繾綣。

Then let us be reverently careful of our demeanour,
To cultivate association with the virtuous.

4 The people indeed are heavily burdened,
But perhaps a little repose may be got for them.
Let us cherish this centre of the kingdom,
That the sorrow of the people may be dispelled.
Let us give no indulgence to the wily and obsequious,
In order to make the multitudes of the evil careful,
And to repress robbers and oppressors,
So that the right shall not be overthrown.
Though you may be [but as] little children,
Your work is vast and great.

5 The people indeed are heavily burdened,
But perhaps a little tranquillity may be got for them.
Let us cherish this centre of the kingdom,
That it may not everywhere suffer such wounds.
Let us give no indulgence to the wily and obsequious,
In order to make the parasites careful,

means all the States in the four quarters of the kingdom (諸夏), or the whole of the kingdom generally, not excluding the territory of the royal domain. So, 四國 in st. 3, and 國 alone in st. 5. In st. 2. 逑＝聚, 'to collect,' 'the place where they gather (中國者,民之所聚也).' In st. 3, 泄＝去 or 散, 'to be removed, or dispersed.' In st. 5, 國無有殘＝'so that throughout the kingdom there may not be the suffering of injury.' As the 'Essence and Flower of the She' has it,—惠中國,則國人無復有被殘害者耳.

Ll. 5, 6. 無 is best taken as the imperative 毋. By 詭隨, 'deceitful following,' is intended wily men, obsequiously following those from whom or through whom they expected to gain advantage. We must suppose that deceitful flatterers of the king were in the writer's view in the first instance, but the expression need not be confined to *his* parasites only.

式遏寇虐。無俾正反。王欲玉女。是用大諫。

And to repress robbers and oppressors,
So that the right shall not be reversed.
The king wishes to hold you as [sceptres of] jade,
And therefore I thus strongly admonish you.

縱,—'to connive at,' 'to give indulgence to.' 謹 means 'to be reverent or careful;' here used in a *hiphil* sense, 'to make careful.' One definition of it in the dict. is 嚴禁, 'sternly to repress,' which would suit very well here. Choo explains it, much in the same way, by 斂束. 無良=無良心之人, 'men without conscience;'—those parasites and others. They are described in st. 2 as 惽怓, which Maou explains by 大亂, 'men guilty of great disorders,' and Choo, after Ch'ing, by 讙譁, 'braggadocios.' In st. 3, they are 罔極, 'men who set no limits to their evil conduct;' in 4, the 醜厲, 'the crowd of the furiously wicked;' and in 5, the 繾綣. These last terms mean 'inseparably connected,' and are to be understood of men who attached themselves with parasitic clinging to their ruler (小人之固結其君者).

Ll. 7,8, are a further effect to follow from the course recommended in l. 5, and 式 may have its meaning of 用=以, 'to,' 'and thereby.' The same parties are here described as 'robbers and oppressors,' and they are exhibited, in l.8 of st.1, as being without any awe of 'what is clear,' *i. e.*, the will of Heaven as to human duty. 憯=曾, as in II.iv.VII.1,IX.3. Choo explains 明 by 天之明命. In stt. 2, 3, 5, l. 8, the 無 is not imperative, but,='so as not to,' 'so that not.' In st. 3, 慝=惡, 'wickedness;' 作慝,—'to act out their wickedness.' The 'Complete Digest' says:—不使其播惡於衆. In stt. 4, 5, 正敗 is 'the right injured (敗=壞);' and 正反, 'the right reversed or overturned,'—a more serious thing, good taken for evil, and evil for good.

Ll. 9, 10 are directly to the party or parties whom the writer had in view. 柔遠 is the rule for treating foreigners or people from a distance;—see Confucius' use of the phrase in the 'Doctrine of the Mean,' XX. 12. Yen Ts'an says that by 遠 here is intended the E and the Teih (夷狄), *i. e.*, foreigners generally; and this meaning fits in very well with the relations subsisting at the time between China and the tribes about it. 邇, 'the near,' will then be the people of China itself. I venture to give to 能 here the meaning of 助, 'to help,' 'to give ability to.' Choo explains it by 順習, 'to deal with them according to sympathy.'

In st. 2, the 'service' would be that of the ministers addressed, and of their fathers and ancestors. Choo takes 休 in l. 10 as=美; but I do not see why we should depart from the meaning of the term in l. 2. In st. 3, 以近有德,—'to approach the virtuous,' *i. e.*, to cultivate association with them. In st. 4, 戎=汝, 'you.' I cannot construe it, as Maou does, with the meaning of 大, 'great.' 小子,—'a little child;' but the expression is common in the Shoo, used by the king of himself, and applied by him to ministers and princes whom he is addressing. It does not necessarily imply youth. Confucius used to address his disciples by it. 式 must here have the full meaning of 用, 'to use,'=the service you do. In st. 5, 玉='to count precious,' 'to make much of.'

The rhymes are—in st. 1, 康, 方, 良, 明,*, 王, cat. 10: in 2, 休, 逑, 怓 (prop. cat. 5), 憂, 休, cat. 3, t. 1: in 3, 息, 國, 極, 慝, 德, cat. 1, t. 3: in 4, 愒, 泄, 厲, 敗, 大, cat. 15, t. 3: in 5, 安, 殘, 綣, 反, 諫, cat. 14.

X. *Pan.*

板

一章

上帝板板。
下民卒癉、
出話不然、
爲猶不遠。
靡聖管管。
不實于亶。
猶之未遠。
是用大諫。

1 God has reversed [His usual course of procedure],
And the lower people are full of distress.
The words which you utter are not right;
The plans which you form are not far-reaching.
As there are not sages, you think you have no guidance;
You have no reality in your sincerity.
[Thus] your plans do not reach far,
And I therefore strongly admonish you.

Ode 10. Narrative. An officer of experience mourns over the prevailing misery; complains of the want of sympathy with him shown by other officers, admonishes them, and sets forth the duty required of them, especially in the angry mood in which it might seem that Heaven was. The Preface makes this ode, like the last, one of censure addressed to king Le, but the internal evidence requires us here also to assign it to an officer addressing other officers on the disorder into which public affairs had fallen. The Preface also ascribes it to the 'earl of Fan,' on which we can only say that there was a State of that name in the royal domain, and that we find, in the Ch'un Ts'ëw, long after king Le, an earl of it sent from the court on a mission to Loo.

St. 1. The Urh-ya defines 板板 by 僻, 'to be depraved,' 'to be partial.' Maou and Choo, however, take the characters in the sense of 反, 'to reverse,' 'to act contrary to;' with the meaning which I have given (反其常道). The consequence of this unusual course pursued by God is stated in l.2. The lower people are His peculiar care, but it might be supposed, from the condition in which they then were, that they were the objects of his aversion. 卒=盡, 'entirely;' 癉=病, 'to be in distress.' Nothing could be farther from the truth than this, and that the writer well knew; but by this way of presenting the disorder and misery that prevailed, he seeks to convey his strong impression of it. Maou says that God is here a designation of the king, which is entirely wrong; but his meaning, perhaps, was not more than that of Yen Ts'an, who says that the writer did not wish to blame the king directly, and therefore attributed the state of things to God. I believe that the correct explanation of the language is what I have given. It prepared the writer's way for all that he had to urge on his associates;—as both he and they believed that calamities from God were signs of His anger at the remissness of govt., and at crimes, especially of the king. L. 3. The subject of 出 is the comrades of the writer, who do not appear directly till st. 3; we must, however, express it now,—'you.' 然, a verb,'—'to be right,' 'accordant with reason (合理).' L.4. 猶=謀, 'counsels,' or 'plans;'—as often. L. 5. 靡聖,—'there are not sages;' *i. e.*, you think there are now no sages. Then 管管 indicates the consequence of this thought as seen in the conduct of the officers, talking and advising as occurred to themselves. Choo, after Maou, explains this phrase by 無所依據, 'being without anything to rely on.' Ch'ing gives for it 以心自恣, 'you yield to the erring thoughts of your own minds.' How the characters come to have this meaning, I cannot tell. Wang Taou would read 官 with 心 at the bottom, on the authority of the dictionary Kwang-yun (廣韻). L.5. But not only did the officers think they were left to their own resources; they had no reality in their professions of sincerity. 亶=誠, 'sincerity.' Yen Ts'an expands the line—矯誣詐僞,不實於爲誠信,而僞爲誠信. Ll. 7,8 give the reason of the writer's composing the ode. The affliction of the time might be ascribed to God; but the real cause of it was in the neglect of their duties by those who should

二章 天之方難。無然憲憲。天之方蹶。無然泄泄。辭之輯矣。民之洽矣。辭之懌矣。民之莫矣。

三章 我雖異事。及爾同僚。我卽爾謀。聽我囂囂。我言維服。勿以爲笑。

2 Heaven is now sending down calamities;—
Do not be so complacent.
Heaven is now producing such movements;—
Do not be so indifferent.
If your words were harmonious,
The people would become united.
If your words were gentle and kind,
The people would be settled.

3 Though my duties are different from yours,
I am your fellow-servant.
I come to advise with you,
And you hear me with contemptuous indifference.
My words are about the [present urgent] affairs;—
Do not think them matter for laughter.

have been the wise advisers of the king and directors of his govt. The 之 in l. 7 carries that line on to the next, intimating that the want of foresight in the plans was what moved the writer to give his admonition.

St. 2. L. 1. Here and below, 方 = 今, 'now.' 難=降難, 'to send down calamities.' L. 2. 無然,—as in i. VII. 5. 憲憲 = 欣欣, 'to be complacent;' almost, 'to be joyful.' L. 3. 蹶 = 動, 'to be moving,' with reference to the unrest and excitement which was everywhere abroad. L. 4. 泄泄 is said to be equivalent to 沓沓 in Men. IV. Pt. i. I. 11, 12. It has the meaning of being remiss and indifferent (弛緩之意). In ll. 5—8, 之 is simply an expletive. 辭 refers to the speeches—advices and plans—of the ministers. 輯=和 'to be harmonious,' meaning, I suppose, if the ministers were of one accord among themselves; 懌= 悅, 'to be of a pleasant character,' what the people would like. Some make the harmony to be accordance with reason. But the view which I have given is more natural. Yen Ts'an says:—戒之以言論之間，宜相和協……庶幾合謀幷智，可以措民於安耳. 洽=合, 'to be united;' 莫=定, 'to be settled.'

St. 3. The writer complains of the way in which he himself and his advice were treated by the other officers, and warns them against the course which they pursued. L. 1. 異事,—'have a difft. service,'=不同職. L. 2. 及爾,—as in II. v. V. 7. 僚=官, 'an officer;' 同寮,=' official comrades:'—the writer and those whom he was addressing were all, in common, servants of the king. Ll. 3, 4. 卽= 就, 'to come or go to' 囂囂 expresses 'the app. of insolent self-sufficiency.' Ll. 5, 6. 服=事, meaning the urgent '*affairs*' which demanded their immediate attention. Yen Ts'an prefers the meaning of 服=行, 'to do,' so

先民有言。詢于
芻蕘。(四章)
天之方虐。無然
謔謔。老夫灌灌。
小子蹻蹻。匪我
言耄。爾用憂謔。
多將熇熇。不可
救藥。(五章)
天之方懠。無為
夸毗。威儀卒迷。

The ancients had a saying:—
‘Consult the grass and firewood-gatherers.’

4 Heaven is now exercising oppression;—
Do not in such a way make a mock of things.
An old man, [I speak] with entire sincerity;
But you, my juniors, are full of pride.
It is not that my words are those of age,
But you make a joke of what is sad.
But the troubles will multiply like flames,
Till they are beyond help or remedy.

5 Heaven is now displaying its anger;—
Do not be either boastful or flattering,
Utterly departing from all propriety of demeanour,

that the line=‘My words are practical,’—may be carried into effect. Ll. 7, 8. 先民,—as in II. v. I. 4, meaning ancient men of worth and eminence. 芻蕘,—as 芻蕘者, in Mencius, I. Pt. II. ii. 2. If ancient worthies thought that persons in such mean employments were to be consulted, surely the advice of the writer deserved to be taken into account by his comrades.

St. 4. L. 2. 謔,—‘to make sport of in an insolent way;’ and the repetition of the character expresses ‘the app. of doing this,’ or expresses the action of the verb emphatically. Ll. 3, 4. 老夫 is the writer's designation of himself as ‘an old fellow,’ in contrast with the other officers who were 小子, as in st. 4 of the prec. ode. They might not be what we call young, but they were his juniors. 灌灌 is explained by 欵欵, ‘the app. of being sincere.’ That was probably the original text,—in the old form of the character. 蹻蹻 is defined by 驕貌, ‘the app. of being proud.’ 蹻 means ‘to raise the feet high in walking,’—to have a haughty gait. Ll. 5, 6. 匪=‘it is not that’...; as often. 用=以, ‘to take to be.’—‘You take what is sad to be matter of insolent jest.’ Ll. 7, 8. The subject of these lines is to be found in the 憂 of l. 6,—the troubles and sorrows which were so abounding. 熇熇=熾盛, ‘to be blazing.’ L. 8=‘Cannot be cured, are beyond the reach of medicine.’

St. 5. L. 1. 懠=怒, ‘to be angry.’ Maou explains 夸毗 together by 體柔人, meaning, apparently, ‘to present a soft and obsequious appearance to others.’ Such is the meaning of the characters given in the Urh-ya. But this does not suit the 夸, which means 大, ‘great;’ although the dict., after giving this definition, subjoins, in illustration, the phrase in the text with the above explanation of it. Choo therefore gave to each of the characters its own meaning,—as in the translation, and has been followed by Yen Ts‘an (小人之於人,不以大言夸之,則以諛言毗之). L. 3. It is difficult to say whose behaviour the writer meant to speak

善人載尸。民之
方殿屎。則莫我
敢葵。喪亂蔑資。
曾莫惠我師。
六章 天之牖民。如壎
如篪、如璋如圭。
如取如攜、攜無
曰益。牖民孔易。
民之多辟。無自
立辟。

Till good men are reduced to personators of the dead.
The people now sigh and groan,
And we dare not examine [into the causes of their trouble].
The ruin and disorder are exhausting all their means of living,
And we show no kindness to our multitudes.

6 Heaven enlightens the people,
As the bamboo flute responds to the porcelain whistle;
As two half maces form a whole one;
As you take a thing, and bring it away in your hand,
Bringing it away without any more ado.
The enlightenment of the people is very easy.
They have [now] many perversities;—
Do not you set up your perversity [before them].

of here. Yen Ts'an refers it to the behaviour of all classes of the people (衆人之威儀). In l. 4, 載 is the particle, having, however, a faint meaning, as a sort of copula. Good men reduced to the semblance of personators of the dead were good for nothing, could only eat and drink. L. 5. All the critics follow the Urh-ya in explaining *tëen-he* by 呻吟, as in the translation. The Shwoh-wăn quotes the line as 念 and 尸, with 口 at the side. L. 6. The 我, which is the subject of 敢 (the adv. 莫 standing before it according to a common usage with negatives), must be taken of the writer and the officers he was admonishing,—of the ministers of the king generally. 葵 is used for 揆,—as in II.vii. VIII. 5. L. 7. Choo takes 資 as *i. q.* 咨, 'ah!' 'alas!;' but this seems to me a most unnatural construction; nor is there any necessity for it. 資 denotes 'necessaries,' the means of living; 蔑 (=無) 資, the want of, or the extinction of, the necessaries of life. In l. 8, 師 = 衆, meaning the multitudes of the people. The writer calls them 'our multitudes,' to indicate the claim which they had on the superior classes.

St. 6 seems to say that Heaven had so attuned the mind to virtue, that if good example were set before the people, they would certainly and readily follow it. L. 1. 牖, 'a window,' or 'an opening in a wall,' is here used as a verb, ='to enlighten,'—to let light into the mind as surely as a window lets light into a house. L. 2. 壎 and 篪,—see on II.v. V. 7. These two instruments were played together; and when the whistle gave the note, the flute immediately took it up. So would the people respond to the presentation to them of what was right. L. 3. The *chang*, we have seen was a half mace. Two *chang*, put together, would form a *kwei*, or a whole mace. As surely might the people be brought into accord with what was right. L. 4. You take a thing, and bring it away in your hand;—there is no difficulty. As easily might the people be led. On the analogy of ll. 2,3 what is denoted by 攜 must be consequent on what is denoted by 取; hence those critics are wrong who find two illustrations in the line, like Yen Ts'an (如往取物之必得，如手攜物之必從). L. 5 sets

七章 价人維藩。大師維垣。大邦維屏。大宗維翰。懷德維寧。宗子維城。無俾城壞。無獨斯畏。

八章 敬天之怒。無敢戲豫。敬天之渝。無敢馳驅。昊天曰明。及爾出王。昊天曰旦。及爾游衍。

7 Good men are a fence;
The multitudes of the people are a wall;
Great States are screens;
Great Families are buttresses;
The cherishing of virtue secures repose;
The circle of [the king's] Relatives is a fortified wall.
We must not let the fortified wall get destroyed;
We must not let him solitary be consumed with terrors.

8 Revere the anger of Heaven,
And presume not to make sport or be idle.
Revere the changing moods of Heaven,
And presume not to drive about [at your pleasure].
Great Heaven is intelligent,
And is with you in all your goings.
Great Heaven is clear-seeing,
And is with you in your wanderings and indulgences.

forth the ease with which the action of l. 4 is accomplished. The 曰 is the particle. 無益,—'without anything more;' *i.e.*, no additional effort is required (無所費). The enlightenment of the people being thus easy, they yielding so readily to the impression of their superiors, the lesson in ll. 7,8 naturally follows. 辟=邪, 'perversity.' 無=毋, 'do not.'

St. 7. The statements here made would seem to be what the writer considered to be great truths, which should lie at the basis of 'far-reaching plans.' In harmony with our general view of the ode, 無俾 must be taken as in the translation—counsel given to all the king's ministers. L. 1. Maou explains 价 by 善, 'good;' Choo, by 大, 'great,' adding 大德之人, 'men of great virtue,' which makes his account of the character the same as Maou's. 藩=籬, 'a fence. L. 2. 大師, 'the great multitudes,'=百姓之衆, 'the multitude of the people.' 垣,—'a wall;' but not a fortified wall. L. 3. 大邦 are the great feudal States, which were supposed to serve as 'screens' to the royal domain. L. 4. 大宗=强族 'the strong Clans (Choo),' or 巨室, 'the great Houses (Wang Gan-shih).' The dict. explains the character with reference to this passage, by 同姓, 'all of the same surname.' 翰,—as in in i. X.4, *et al.* L. 6. 宗子 is explained by Choo as the dict. explains 宗 alone,—同宗; but the 宗 must here be taken of those of the same

surname as the king, and the phrase has the meaning in the translation. 城—'the fortified wall surrounding a city.' Those six lines are plainly coordinate; and I cannot conceive why many of the critics separate 5 and 6 from the others;—especially strange seems the view advocated by Këang, that 宗子 denotes the king himself. The overthrow of the wall in l. 7 must be extended to the ruin of all the other bulwarks of the throne. If the king were so left alone, every calamity which he could fear would come upon him. This, I conceive, is the meaning of l. 8. 斯=the descriptive 其.

St. 8 sends home all that precedes by impressing it on the officers that they were always subject to the inspection of Heaven. L. 2. 豫=逸豫, 'to be idle.' L. 3. 渝=變, 'changes.' L. 4. 馳驅,—'to drive furiously about.' Maou explains the phrase by 自恣, 'to follow one's own passions.' In ll. 5 and 7, 曰 has the force of the copula; 明 and 旦 both mean 'bright;' =intelligent. In ll. 6, 8, 及爾,—as in st. 3: here,=天及爾, 'Heaven and you.' 王=往; 出王=出入往來, 'goes out and in, goes and comes. 衍=溢, 'to overflow;' nearly=our 'to be dissipated.'

The rhymes are—in st. 1, 板, 癉*, 然, 遠, 管, 亶, 遠, 諫, cat. 14: in 2, 難, 憲, *ib.*; 蹶, 泄, cat. 15, t. 3; 輯, 洽*, cat. 7, t. 3; 懌*, 莫, cat. 5, t. 3: in 3, 僚, 囂, 笑, 蕘, cat. 2: in 4, 虐*, 謔*, 蹻*, 耄, 謔*, 熇*, 藥*, *ib.*: in 5, 懠, 毗, 迷, 尸, 屎, 葵, 資, 師, cat. 15, t. 1: in 6, 篪, 圭*, 攜*, cat. 16, t. 1: 益, 易, 辟, 辟, *ib.*, t. 3: in 7, 藩, 垣, 翰, cat. 14; 屏, 寧, 城, cat. 11; 壞, 畏, cat. 15, t. 1: in 8, 怒, 豫, cat. 5, t. 2; 渝*, 驅*, cat. 4, t. 1; 明*, 王, cat. 10; 旦, 衍, cat. 14.

I. *Tang.*

蕩之什三之三

蕩

一章 蕩蕩上帝。下民之辟。疾威上帝。其命多辟。天生烝民。其命匪諶。靡不有初。鮮克有終。

1 How vast is God,
The ruler of men below!
How arrayed in terrors is God,
With many things irregular in His ordinations!
Heaven gave birth to the multitudes of the people,
But the nature it confers is not to be depended on.
All are [good] at first,
But few prove themselves to be so at the last.

TITLE OF THE BOOK. 蕩之什, 三之三, 'The Decade of Tang; Book III. of Part III.' But though this Book is called a decade like the others, it really contains eleven odes. The critics say nothing, so far as I know, on the anomaly. It only shows that the division of the last three Parts into Decades was a device later than the time of the compilation assigned to Confucius.

Ode 1. Narrative. WARNINGS ADDRESSED TO KING LE ON THE ISSUES OF THE COURSE WHICH HE WAS PURSUING, SHOWING THAT THE MISERIES OF THE TIME AND THE IMMINENT DANGER OF RUIN WERE TO BE ATTRIBUTED, NOT TO HEAVEN, BUT TO HIMSELF AND HIS MINISTERS. The Preface assigns this ode, like the 9th of last Book, to duke Muh of Shaou. The structure of it is peculiar, for, after the first stanza, we have king Wăn introduced, delivering his warnings to Show, the last king of the Shang dynasty. They are put into Wăn's mouth, in the hope that Le, if, indeed, he was the monarch whom the writer had in view, would transfer the figure of Show to himself, and alter his course so as to avoid a similar ruin. The matter of the ode would suit only Le and Yĕw of all the kings of Chow within the period embraced by the She. The following summary of the kings previous to Le, given by Kĕang Ping-chang, is sufficiently illustrative:—'After Ching and K'ang came king Ch'aou, who went on an expedition to the south from which he did not return; king Muh, who drove about in his chariot wishing to go over all under the sky; king Kung, who extinguished the State of Meih; king E, who smote the dog-Jung; and king E, who changed the forms of audience. These four kings were all chargeable with a loss of virtue, but the consequences of their conduct were not any great detriment to the royal House. When king Le, however, came to the throne, by his violent oppressions, his neglect of good men, his employment of mean creatures, his disannulling the old statutes and laws, his drunkenness, and the fierceness of his will, the dynasty was brought into imminent peril; and this it was which so much grieved duke Muh.'

St. 1. The object of this stanza seems to be to show that whatever miseries might prevail, and be ignorantly ascribed to the Supreme Ruler, they were in reality owing to men's not fulfilling the law of Heaven inscribed on their hearts; and this general statement is preliminary to the particular case of king Le, as set forth in the other stanzas under the figure of Show of Shang. Maou's view of the stanza was that by God king Le really was intended; and so the writer, while blaspheming God, was in reality only blaspheming the king. It is not necessary to take up his view of the lines and phrases in detail; for even the critics of his own school, such as Yen and Kĕang, have abandoned it in whole or in part.

二章 文王曰咨。咨女殷商。曾是彊禦。曾是掊克。曾是在位。曾是在服。天降滔德。女興是力。

三章 文王曰咨。咨女殷商。

2 King Wăn said, 'Alas!
Alas! you [sovereign of] Yin-shang,
That you should have such violently oppressive ministers,
That you should have such extortionate exactors,
That you should have them in offices,
That you should have them in the conduct of affairs!
Heaven made them with their insolent dispositions,
But it is you who employ them, and give them strength.'

3 King Wăn said, 'Alas!
Alas! you [sovereign of] Yin-shang,

Ll. 1,2. 蕩蕩 give the idea of greatness or vastness (廣大之貌). 辟=君, 'ruler.' 下民,—'the lower people;' but in such passages as this, the phrase is equivalent to 'the men of this lower world,' as in the translation. Ll. 3,4. 疾威,—as in II.iv.X. 1, *et al.* If God were, indeed, the ruler of this world, how was it that He could ever appear in His government, as if arrayed with terrors? This is the question to which we have the writer's answer in ll.5—8. 辟,—as in st. 6 of last ode, = 僻. 命 must be taken of the acts of the king, considered as done under the ordering of God; or we may refer it. more generally, to the evil doings that everywhere abounded, with the same reference. Yen Ts'an says, 疾威者王所爲而天實命之. Ll. 5,6. 烝=衆, 'all,' 'the multitudes of.' 命 must here be taken of the nature conferred by Heaven,—as in the commencing words of the 'Doctrine of the Mean,'—天命之謂性. 諶=信, 'to be believed,' 'to be trusted.' Ll. 7,8. 靡不, 'not, or none, but,'=every one, all. 'All have the beginning;' *i. e.*, all men have at first the good nature conferred by Heaven. L. 8 = 'But few are able to have the end,' *i. e.*, to preserve the same good nature to the last. Yen Ts'an says, 'In their beginning all are good, but in the end few are good. Men do violence to, and abandon, themselves;—it is not Heaven that makes them do so.' I need not enter here into any argument on these incautious utterances.

St 2. Ll. 1,2. 咨=嗟, 'alas!' 殷商,—as in i.II. 2, *et al.* By 'you, Yin-shang,' is intended Show or Chow, the last sovereign of the Yin or Shang dynasty. Ll. 3—6. The force of the 曾 is, I think, given exactly in the translation. Këang makes it equivalent to a question,—何乃有是人,何乃用是人, 'How is it that you have and employ these men?' 彊禦,—lit., 'strong opponents,' meaning violent oppressors (暴虐之臣). 掊克,—as in Men. VI. Pt.ii.VII. 2. The Urh-ya explains the phrase by 聚斂, 'tax-gatherers.' It is difficult to fix the meaning of the 克. Perhaps, the two characters, as I have said in Mencius, = 'grasping and able.' 服 = 事, 'affairs;' 在服 = 'in the conduct of affairs.' L. 7. 滔, 'waters overflowing,' gives us the idea of the insolence of the men; and 德 has the general signification of 'conduct or disposition.' The dict. quotes the pass. under 慆. The whole line=天降是滔慢凶德之人, 'Heaven sent down these men of evil character, so insolent.' L. 8 興=使之居位, 'put them into office.' 力 is used as a verb,—'to give strength to.' 是 = 實, with little more meaning than our, and indeed.'

St. 3. Ll. 3—6. 而=汝, 'you.' 秉, 'to hold fast;' here=用, 'to employ.' 義=善,

而秉義類。彊禦多懟。流言以對。寇攘式內。侯作侯祝。靡屆靡究。

四章

文王曰咨。咨女殷商。女炰烋于中國。斂怨以爲德。不明爾德。時無背無側。爾德

You ought to employ such as are good,
But [you employ instead] violent oppressors, who cause many dissatisfactions.
They respond to you with baseless stories,
And [thus] robbers and thieves are in your court.
Thence come oaths and curses,
Without limit, without end.'

4 King Wăn said, 'Alas!
Alas! you [sovereign of] Yin-shang,
You show a strong fierce will in the centre of the kingdom,
And consider the contracting of enmities a proof of virtue.
All unintelligent are you of your [proper] virtue,
And so you have no [good] men behind you, nor by your side.

'good;' 義類,—'officers of the good class.' A 當, 'ought,' is understood before 秉; and 乃用, 'but you use.' before l. 2. Only in this way can any satisfactory meaning be got out of the lines, unless we construe, with Këang, 秉 in the past tense:—'You used good men, but these violent oppressors, with their great hatred, brought false stories to you about them,' &c. But such a sentiment is foreign to the character of the ode. 懟=怨, 'to murmur,' 'to resent.' The 多懟 indicates, in my view, the resentments which the king's officers awakened, rather than those which they indulged. So, the expression is in better harmony with the whole stanza. L. 5 tells how the ministers imposed on the king, and in l. 6 we have the consequence. 寇 implies the employment of violence;='robbers.' 式 is by some here explained by 用, 'to be employed.' It is little more than an expletive particle, with perhaps the force of the copula. 內=王朝, 'the court.' Ll. 7, 8 tell us the consequence of such a state of things. 侯 is the particle. Choo says that 作 is read as 詛, and with the meaning of that character,—'to curse;' synonymous with 祝. But this does not seem necessary. The reduplication of the 侯 only serves to eke out the line, which=侯作祝詛, 'they go on cursing.' 屆=極, 'limit.' 究=窮 or 已, 'stopping,' 'coming to an end.'

St. 4 attributes the disorders to the king's own example. L.3. 炰烋 (we find quotations of the line with 咆烋, and 咆哮) are defined by 氣健貌, 'the app. of a strong temper,' *i. e.*, of a violent and self-confident will. I take 中國 as in ii. IX. L. 4 is well expanded by Choo—多爲可怨之事,而自以爲德, 'you do many things calculated to excite enmity, and yet you yourself consider them to be virtuous.' Ll. 5, 7 have the same meaning, the order of the characters being varied for the sake of the rhyme. Ll. 6. 8. 時=是=於是, 'thus.' 背 and 側, 'behind and on your side.'

不明。以無陪無卿。
五章 文王曰咨。咨女殷商。天不湎爾以酒。不義從式。既愆爾止。靡明靡晦。式號式呼。俾晝作夜。
六章 文王曰咨。咨女殷商。如蜩如螗。如沸如羹。小大近喪。人

Without any intelligence of your [proper] virtue,
You have no [good] intimate adviser nor minister.'

5 King Wăn said, 'Alas!
Alas! you [sovereign of] Yin-shang,
It is not Heaven that flushes your face with spirits,
So that you follow what is evil and imitate it.
You go wrong in all your conduct;
You make no distinction between the light and the darkness;
But amid clamour and shouting,
You turn the day into night.'

6 King Wăn said, 'Alas!
Alas! you [sovereign of] Yin-shang,
[All round you] is like the noise of cicadas,
Or like the bubbling of boiling soup.
Affairs, great and small, are approaching to ruin;

are understood to refer to smaller officers, such as might attend on the king's person; 陪 (=貳, 'associate') and 卿, to the great ministers of the govt.

St. 5 affirms more strongly that the root of all prevailing misery and disorder was in the king himself, and specifies his drunkenness. Ll. 3, 4. Choo defines 湎 by 飲酒變色, 'drinking till the colour is changed,' *i. e.*, till the face is flushed. 不義從式 is a natural sequence of this drunkenness, =惟不義之事是從而法(or 用)之. Ch'ing took l. 4 as=不宜從而法行之, 'you ought not to follow and imitate them,'—that is, men who drink to excess. It is strange that Wang Taou should prefer this exegesis.

L. 5. 止=容止, 'demeanour;'—the whole of the conduct and bearing. L. 6. The redoubled 靡 like the redoubled 無, means 'without reference to,' 'without consideration of.' L. 7. 式,—redoubled, as often, and merely the particle. L. 8. we speak of 'turning night into day.' Here the day is turned into the night. Excesses, only common in darkness, were committed openly.

St. 6. Ll. 3, 4 are taken by Choo as emblem-ing the confusion and disorder that everywhere prevailed. This is preferable to Yen Ts'an's reference of them to the drunken orgies of the prec. stanza. 蜩 we have met with already, as the cicada, or broad locust; 螗 is an insect of the same kind. 如沸如羹, 'like bubbling, like soup,'=如羹之沸, as in the translation. The repetition of the 如, separating

尙乎由行。內奰于
中國。覃及鬼方。
七章 文王曰咨。咨女殷
商。匪上帝不時。殷
不用舊。雖無老成
人。尙有典刑。曾是
莫聽。大命以傾。
八章 文王曰咨。咨女殷
商。人亦有言。顚沛

And still you [and your creatures] go on in this course.
Indignation is rife against you here in the Middle kingdom,
And extends to the demon regions.'

7 King Wăn said, 'Alas!
Alas! you [sovereign of] Yin-shang,
It is not God that has caused this evil time,
But it arises from Yin's not using the old [ways].
Although you have not old experienced men,
There are still the ancient statutes and laws.
But you will not listen to them,
And so your great appointment is being overthrown.'

8 King Wăn said, 'Alas!
Alas! you [sovereign of] Yin-shang,
People have a saying,

the difft. words of a line, which go together to constitute one idea, is a peculiarity of the ancient poetical style, common enough in the odes, and especially in this Book. L. 6. 人 is the designation of the king and his creatures (君臣; Këang); 尙, = 'still;' the 乎 is merely an expletive, or we may say that 尙乎 = 尙且, 'still.' 由行 = 由此而行, 'to pursue this course.' Maou's construction of 尙 as = 上, and 人尙 = 居人上, meaning the king as dwelling—placed—above the people is inadmissible. Ll. 7, 8. The opposition of 中國 and 鬼方 makes us take the former expression of the kingdom at large,—all the States. What region or regions the 'demon lands' were we cannot tell. Maou explains the phrase by 遠方, 'distant quarters.' In the Yih the same name occurs, and Kaou-tsung (in the 13th cent. B.C.) is said to have attacked the country. It could not be very distant from China, but still it was beyond it. It is strange that the custom of calling foreigners *demons*, still everywhere prevalent in China, should have the sanction of the She, and of this high antiquity. 奰 = 怒, 'to be the object of anger.' 覃 = 延, 'to extend to.'

St. 7. L. 3 = 非上帝爲此不善之時,—as in the translation. 不 may be taken as an adjective, qualifying the 時. L. 4. 殷,—like 殷商, meaning the king of Yin. L. 6. 典,—'canons,' the instructions and general lessons of former kings (先王之訓典); 刑 = 法, 'laws.' L. 8. 傾 = 傾覆, 'to be overturned.'

St. 8. L. 3. 顚沛,—see on Ana. IV. v. 3. 揭,—'to be raised,' *i. e.*, so that the roots are

之揭。枝葉未有害。本實先撥。殷鑒不遠。在夏后之世。

"When a tree falls utterly,
While its branches and leaves are yet uninjured,
It must first have been uprooted."
The beacon of Yin is not far-distant;—
It is in the age of the [last] sovereign of Hëa.'

II. *Yih.*

抑

一章

抑抑威儀。維德之隅。人亦有言。靡哲不愚。

1 An outward demeanour, cautious and grave,
Is an indication of the [inward] virtue.
People have the saying,
'There is no wise man who is not [also] stupid.'

seen. Ll. 4, 5 show that it is the fall of a tree which is spoken of;—撥='to uproot.' I do not understand Choo, when he says that the character is equivalent to 絕. 殷鑒,—'what Yin has to look at;'=the beacon of Yin. The last sovereign of Hëa was the tyrant Këeh. In these two concluding lines is the moral of the ode. King Le was to look to Show as his beacon, as Show had been warned to look to Këeh.

The rhymes are—in st. 1, 帝*, 辟, 帝, 辟, cat. 16, t. 3; 諶 (prop. cat. 7), 終, cat. 9: in 2, 克, 服*, 德, 力, cat. 1, t. 3: in 3, 類, 懟, 對, 內, cat. 15, t. 3; 祝, 究, cat. 3, t. 2: in 4, 國, 德, 德, 側, cat. 1, t. 3; 明*, 卿*, cat. 10: in 5, 式, 止, 晦*, cat. 1, t. 2; 呼, 夜*, cat. 5, t. 1: in 6, 蜩, 羹*, 喪, 行*, 方, cat. 10: in 7, 時, 舊*, cat. 1, t. 2; 刑, 聽, 傾, cat. 11: in 8, 揭, 害, 撥, 世, cat. 15, t. 3. Also 咨, cat. 15, t. 1; and 商, cat. 10, in stt. 2—8, rhyme with themselves.

Ode 2. Narrative excepting st. 9, which is allusive. CONTAINING VARIOUS COUNSELS WHICH DUKE WOO OF WEI MADE TO ADMONISH HIMSELF, WHEN HE WAS OVER HIS NINETIETH YEAR;—ESPECIALLY ON THE DUTY OF A RULER TO BE CAREFUL OF HIS OUTWARD DEMEANOUR, AND TO RECEIVE WITH DOCILITY INSTRUCTIONS DELIVERED TO HIM. Ode VI. of the 7th Book of last Part is also attributed, we saw, to the same duke Woo, and there is a remarkable similarity in the structure and in many of the phrases of the two pieces. Especially do there appear in both the duty of attending to the outward deportment, and the way in which that is liable to be disordered by drunkenness. The authority for attributing this ode to duke Woo is the statement of the Preface, and an article in the 'Narratives of the States (國語, 楚語, 上, art. 6).' The article relates how Woo, at the age of 95, insisted on all his ministers and officers being instant, in season and out of season, to admonish him on his conduct, and concludes by saying that he made the 'warnings in the *E* to admonish himself (作懿戒以自儆).' The *E* is taken as only another name for *Yih*. It is added that after his death he was styled 'the Intelligent and Sage duke Woo.' One would hope that the incident related of him on the 1st ode of Bk. IV., Pt. I. is not true.

But the Preface says that the ode was made by duke Woo, not only to admonish himself, but also to reprehend king Le. Now, Woo became marquis of Wei in B. C. 811, fully 16 years after the death of Le. His rule lasted for 55 years. This ode must have been made near the close of it;—the composition therefore must be dated considerably more than half a century from Le's reign. Unless there were in it very clear indications of its referring to Le and his times, we ought not to accept the statement of the Preface. But there are no such indications. The school of Maou, coming to the study of the piece with a foregone conclusion, try, indeed, to make them out; but the whole is much more naturally explained on the view that it was simply for Woo's own admonition. It is clear to my mind that king Le was dragged into the piece to account for its place in the Ya, supposed to contain only Odes of the Kingdom.

庶人之愚。亦職維疾。哲人之愚。亦維斯戾。

二章 無競維人。四方其訓之。有覺德行。四國順之。訏謨定命。遠猶辰告。敬慎威儀。維民之則。

The stupidity of the ordinary man
Is determined by his [natural] defects.
The stupidity of the wise man
Is from his doing violence [to his natural character].

2 What is most powerful is the being the man;—
In all quarters [of the State] men are influenced by it.
To an upright virtuous conduct,
All in the four quarters of the State render obedient homage.
With great counsels and determinate orders,
With far-reaching plans and timely announcements,
And with reverent care of his outward demeanour,
One will become the pattern of the people.

St. 1. *The relation of the outward demeancur to inward virtue. The difft. stupidities of difft. people.* L. 1,—as in II. vii. VI. 3. L. 2. 隅 is defined by 廉角, 'a corner or angle.' Evidently it is used here in the sense which I have given it. The demeanour is the outcome or indication of the inward character. L. 4. 哲=知, 'wise men. The line=無有哲而不愚者,哲而自隳其所守,則爲愚矣,—as in the translation. The line is a sort of key-note to the piece. The writer will not acknowledge the sentiment. The wise man ought not to become the stupid. Ll. 6, 8. 疾 is used nearly as in Ana. XVII. xvi. of a natural failing or defect. 職=主, as in I. x. I., *et al.*; here, 'to be determined by.' 戾=反, 'to go contrary, do violence, to.' 斯戾,—'the going contrary to;' 斯=the descriptive 其. Both 亦 and 維 have to be disregarded in making out the meaning.

St. 2. *The power of a man, playing the man in a high position, to influence others.* Ll. 1, 2. 競=强, 'to be strong.' The line=莫强乎人, according to the analogy of the 'Doctrine of the Mean,' I. 3,—莫見乎隱, &c. Yen Ts'an refers to 莫强, in Mencius, I. Pt.i. V. 1. Literally, we might render—'There is nothing strong. only man.' By 人 we are to understand 'being the man,' realizing all his ideal,—as Choo says, 能盡人道, 'being able to complete his humanity.' The old school, misled by their reference of the ode to king Le, take 得人, 'getting men,' as getting proper men to fill all the offices of govt. 訓之=以之爲訓, 'take such an one as instructor.' Ll. 3, 4. Maou defines 覺 by 直, straight-forward,' 'upright;' Choo, by 直大, 'upright and great.' 四方 in l. 2 and 四國 in l. 4 must be taken as synonyms. Ll. 5—8. 訏=大, 'great;' 'great plans' are not concerned about one's own person or affairs. 定命, 'determined orders,' are orders based on principle, and not varying with circumstances. 辰告, 'timely announcements,' are those given out at the proper season, whenever they ought to be made public, or are required.

三章 其在于今。興迷亂于政。顛覆厥德。荒湛于酒。女雖湛樂從。弗念厥紹。罔敷求先王。克共明刑。

四章 肆皇天弗尚。如彼泉流。無淪胥以亡。夙興夜寐。洒埽廷內。維民

3 As for the circumstances of the present time,
You are bent on error and confusion in your government.
Your virtue is subverted;
You are besotted by drink.
Although you thus pursue nothing but pleasure,
How is it you do not think of your relation to the past,
And do not widely study the former kings,
That you might hold fast their wise laws?

4 Shall not those whom great Heaven does not approve of,
Surely as the waters flow from a spring,
Sink down together to ruin?
Rise early and go to bed late,
Sprinkle and sweep your court-yard;—

In st. 3 the admonitions become sharp, and personal. We need not suppose that duke Woo was really guilty of the things here charged upon him; but he chose to be addressed in this style, that he might be the more put upon his guard against them. Much of the piece must be taken in the same way. Ll. 1,2 The 典 here occasions a good deal of difficulty, and we can hardly tell what to make of it. Yen Ts'an is the only critic, so far as I have observed, who makes the first line terminate with it, so that the meaning is—'As for the things under our present ruler, him who has now risen to the throne;'—with reference to king Le. But how could a composition written more than 50 years after Le's death speak of him as the king *now?* Even those of Maou's school who end the line with 今 interpret it of Le, unconscious of the anachronism they fall into. It might seem that by pointing as Yen Ts'an does, we get 典 to rhyme with 政, but the characters belong to different categories. Choo follows Ch'ing in explaining 典 by 尙 or 尊尙, 'to give honour to;' but this seems to require the construction of the lines that follow, which Ch'ing adopts:—'You give honour—*i. e.*, office—to those who introduce error into the govt.,' &c. The translation shows the meaning I have ventured to give to the term. L. 4. 湛,—read as, and = 耽, 'lustful pleasure,' and 'to be addicted to pleasure.' In construing l. 5, we have to understand a 是 before 從;—'although it is addiction to pleasure which you follow.' Ll. 6—8 have their meaning brought out by means of an interrogation. 厥紹,—'your connection;' *i. e.*, your relation by your descent to your worthy ancestors (所承之緒). 共 (2d tone) is defined by 執, 'to hold fast.'

St. 4 Here again the meaning of ll. 1—3 has to be brought out interrogatively. 肆,—as in i. III. 8, VI. 4, 5. It is defined by 故, 'therefore;' but we can hardly translate it. Choo explains 弗尙 by 厭棄之, 'dislikes and casts them away.' Literally the characters = 'does not esteem or honour.' As surely as the water flows in a stream from the spring, so would such persons sink together, under the displeasure of Heaven, to ruin. 淪=陷, 'to

之章。修爾車馬。弓矢戎兵。用戒戎作。用逷蠻方。
五章 質爾人民。謹爾侯度。用戒不虞。愼爾出話。敬爾威儀。無不柔嘉。白圭之玷。尙可磨也。斯言之玷。不可爲也。

So as to be a pattern to the people.
Have in good order your chariots and horses,
Your bows and arrows, and [other] weapons of war;—
To be prepared for warlike action,
To keep at a distance [the hordes of] the South.

5 Perfect what concerns your officers and people;
Be careful of your duties as a prince [of the kingdom];—
To be prepared for unforeseen dangers.
Be cautious of what you say;
Be reverentially careful of your outward demeanour;
In all things be mild and correct.
A flaw in a mace of white jade
May be ground away;
But for a flaw in speech
Nothing can be done.

sink down;' 胥=相, 'together;' 以='and thereby.' L. 5. 廷內 or 庭內,—'the court-yard, and what is inside of it.' 'The line,' it is observed, 'seems to say nothing forcible, but it includes the putting away of slander and of venery, the despising of wealth, and setting a high price on virtue.' L. 6. 章=表, 'a signal.' L. 8. 逷=遠, 'to keep at a distance.' As Yen Ts'an says, 用此以逷遠蠻方, 使之不敢來侵.

St 5. L. 1. 質 is defined by 成 and 定, 成 probably being understood in the sense of 平, 'to pacify,' 'to reduce to a state of order.' In the 'Flower and Essence of the She,' however, it is said that 質 has all the meaning which I have given it in the translation (質者平治民成就之義). 人, as distinguished from 民,='men in office.'

L. 2 should be decisive against any reference of the ode to king Le. 爾侯度='the measures or rules which you, as one of the princes of the kingdom, should observe (諸侯所守之法度).' L. 3 不虞 is a common expression for 'sudden emergencies,'—dangers that had not been foreseen, or specially provided for. L. 6. 柔=柔順, 'mild.' See a proof of the value Confucius set on ll. 7—10, in the Ana., XI. v. 斯言,—'this word;' = any word. 玷,—'a flaw,' 'a defect.' 不可爲=不可修爲, 'cannot be repaired,' *i. e.*, cannot be remedied.

六章 無易由言。無曰苟矣。莫捫朕舌。言不可逝矣。無言不讎。無德不報。惠于朋友。庶民小子。子孫繩繩。萬民靡不承。七章 視爾友君子。輯柔爾顏。不遐有愆。相在爾室。尚

6 Do not speak lightly;—your words are your own:—
Do not say, 'This is of little importance.'
No one can hold my tongue for me;
Words are not to be cast away.
Every word finds its answer;
Every good deed has its recompense.
If you are gracious among your friends,
And to the people, as if they were your children,
Your descendants will continue in unbroken line,
And all the people will surely be obedient to you.

7 Looked at in friendly intercourse with superior men,
You make your countenance harmonious and mild;—
Anxious not to do anything wrong.
Looked at in your chamber,

St. 6. *On the importance of being careful of one's words.* L. 1. We have the same characters in II.v.III. 8; but the force of 由言 is here more apparent; or, at least, they may have a meaning quite applicable here and justifiable, that does not present itself in the former passage. Yen Ts'an explains the phrase by 自由之言, 'words from one's self,'—which are one's own. L. 2 is to be taken with reference to the speech;—'Do not say that what you utter is of little importance.' Ll. 3,4. 捫 = 持, 'to hold.' 逝 = 去, 'to go.' Words once spoken go away from the utterer, and cannot be recalled. Ll. 5,6. 讎 = 荅, 'to be responded to;'—synonymous with 報. Ll. 7—10 give an illustration of what is here said. 惠 will be kindness shown both in word and deed. The 'friends' are the ruler's ministers and great officers, with whom he was in the habit of associating. Yen Ts'an expands l. 8 into—下及庶民與其小子, but I cannot suppose that the 小子 are the children of the people, or any class different from the 庶民. Twan Ch'ang-woo (段昌武; Sung dyn.) says, 此小子止謂庶民, 'The 小子 here means nothing more than the people.' The translation shows my view of the line. 繩繩,—as in I.i.V. 2.

St. 7. *Carefulness in speech enforced by spiritual considerations.* Ll. 1—3. 友君子 = 友於君子, 'friendly with superior men.' 輯 = 和, 'to be harmonious,' 'to make harmonious;'—as often. L. 3 gives a thought as it passes through the mind of the individual spoken of—'Am I not;—may I not be—doing what is wrong?' 遐 = 何, 'how,' 'why.' Ll. 4,5. Being in the 室 or 'chamber' was a very different thing from being in the society of friends, and a man might think it was not necessary to keep himself under restraint there; but the monitor requires that he should do so. All this is indicated by the 尚. The open court

不愧于屋漏。無曰不顯。莫予云覯。神之格思。不可度思。矧可射思。

八章 辟爾爲德。俾臧俾嘉。淑愼爾止。不愆于儀。不僭不賊。鮮不爲則。投我以桃。報之

You ought to be equally free from shame before the light
which shines in.
Do not say, 'This place is not public;
No one can see me here.'
The approaches of spiritual Beings
Cannot be calculated [beforehand];
But the more should they not be slighted.

8 O prince, let your practice of virtue
Be entirely good and admirable.
Watch well over your behaviour,
And allow nothing wrong in your demeanour.
Committing no excess, doing nothing injurious;—
There are few who will not in such a case take you for their
pattern.
When one throws to me a peach,
I return to him a plum.

in Chinese houses, to which several roofs converge, which receives the water from them, and serves to admit the light to the rooms below, is called the 屋漏, or 'dripping place of a house.' From the connection of the phrase here, however, with the chamber, I prefer to interpret it of the opening or window in the northwest wall, through which the light was admitted (日光所漏入). Ll. 6—10. 無 = 毋, imperative; 莫 is indicative, = 'there is none;' 云 is expletive; 思 is the final particle; 度, 'to measure' or 'calculate;' 射 = 斁 = 厭, 'to dislike,' 'to be tired of;' 矧 = 'how much more,' or 'how much less,' according to the connection. See ll. 8,10 quoted in the 'Doctrine of the Mean,' XVI. 4.

St. 8. *The sure issue and influence of virtuous conduct in a ruler.* Ll. 2. 辟 = 君, 'a ruler,' and refers to duke Woo. The 'Complete Digest' remarks that after 爾 we must make a short pause or halt (辟爾·略頓), and that the 俾 is emphatic (俾字着力). 辟 is directly addressed to Woo, and must be translated, 'O ruler.' It seems strange that the lines should ever have been construed differently; and yet the old school takes 辟 in the sense of 法, 'a law,' 'to take the law from.' Yen Ts'an says, 'All under the sky take the law from you (*i.e.*, from king Le, supposing the lesson is addressed to him), and your conduct is their pattern; you ought to make them good and admirable!' Ll. 3—6. 淑 = 善, 'well.' 止 = 容止, 'the behaviour,' generally. 僭 = 差, 'to be in error.' 賊 = 害, 'to injure,' *i.e.*, to be injurious to virtue. L. 6 = 少不爲人所法則者. The 鮮 gives to the line a general force and application; but we can

以李。彼童而角。實虹小子。

九章 荏染柔木。言緡之絲。溫溫恭人。維德之基。其維哲人。告之話言。順德之行。其維愚人。覆謂我僭。民各有心。

十章 於乎小子。未知

To look for horns on a young ram
Will only weary you, my son.

9 The soft and elastic wood
Can be fitted with the silken string.
The mild and the respectful man
Possesses the foundation of virtue.
There is a wise man;—
I tell him [good] words,
And he yields to them the practice of docile virtue.
There is a stupid man;—
He says on the contrary that my words are not true:—
So different are people's minds.

10 Oh! my son,
When you did not know what was good, and what was not good,

hardly give it in a translation any other reference than to duke Woo. Ll. 7—10 are illustrations of the truth insisted on, and of the absurdity of expecting the same result in any other way. L. 9 will be understood by comparing it with l. 12 in the last stanza of II. vii. VI., duke Woo's ode against drunkenness. 虹=訌, 'to scatter and confuse.' The 小子, 'little son,' addressed to a man of 95, is dwelt on as showing the earnestness of Woo, and his desire to be kept ever in mind of his duty.

St. 9. *On docility in receiving good advice.* Ll. 1—4. 荏染 is defined as 'soft-looking (柔貌),' and 柔, which means 'soft' has here the additional meaning of 'lasting (柔忍之木),' given to it. 緡=被, 'to cover;' here = to fit with. Such wood, fitted with the string, becomes a bow,—an article of use and value; and serves with the poet to introduce the idea of the mild and humble man, who has in his qualities the capacity of becoming truly virtuous. Ll. 5—10. The 哲 and the 愚 of st. 1 reappear. Both Maou and Choo understand the 話言 of the 'good words of antiquity;'—which does not appear to be necessary. L.7 is construed by the critics as=順其德而行之, 'acts in accordance with the virtue [in the words], and practises it.' I prefer the meaning which I have given in the translation,—that the 順德 is the wise man's own docile virtue. L. 10 appears to be a reflection on the two cases which have just been stated. As Choo puts it,—言人心不同,愚智相越之遠也. This is much more natural and simple than to hear in it a remark of the stupid man:—'You think so, but other people may have a different opinion.' As Yen Ts'an has it,—人各有意見,何得以汝所見爲是.

St. 10. *If people will not learn, it is in consequence of their self-sufficiency. What is excusable in a child may justly be required from a grown man who has been well taught.* L. 1. 於 (read *woo*) 乎,

臧否。匪手攜之。言示之事。匪面命之。言提其耳。借曰未知。亦既抱子。民之靡盈。誰夙知而莫成。

十一章 昊天孔昭。我生靡樂。視爾夢夢。我心慘慘。誨爾諄諄。聽我藐藐。匪用爲教。覆用爲虐。

Not [only] did I lead you on by the hand,
But I showed the difference by appealing to affairs.
Not [only] did I charge you face to face,
But I held you by the ears.
And still perhaps you do not know,
Although you have held a son in your arms.
If people are not self-sufficient,
Who comes [only] to a late maturity after early instruction?

11 Great Heaven is very intelligent,
And I pass my life without pleasure.
When I see you so dark and stupid,
My heart is full of pain.
I taught you with assiduous repetition,
And you listened to me with contempt.
You would not consider me your teacher,
But regarded me as troublesome.

—an exclamation. L. 2 臧否 (p'e)='good and evil,' 'right and wrong.' Ll. 3—6 show us the parent teaching the child,—holding him up by the hand, giving him by facts illustrations of his lessons, telling him plainly, face to face, bending down to him, and holding him by the ear, that no instructions may be lost. 匪=非徒, 'not only.' The two 言 are merely particles. Ll. 7, 8 leave the moral in them to be supplied:—'Now that you are old, and have a son of your own, you ought to know.' Some read the lesson rather differently:—'If still you do not know, you are old, and there is no time to be lost in learning it.' 借=假, 'suppose,' 'if;' 借曰,—'suppose you say;' or, which I prefer, 曰 may be disregarded, as merely expletive. Ll. 9, 10. 靡盈=不自盈滿, 'not to be full of one's self.' 夙 and 莫 (=暮).='early and late;' in the morning of life, and in its decline.

St. 11. *The lamentation of a father over his son, old and yet stupid.* Ll. 1—4. 昭=明, 'intelligent,' 'clear-seeing.' 夢夢='all-dark, and unintelligent.' 慘慘=憂貌, 'sad-looking.' Ll. 5, 6. 諄諄 expresses the 'earnestness and frequency' with which the instructions were given; 藐藐, 'the indiffer-

借曰未知。亦聿既耄。(十二章)於乎小子。告爾舊止。聽用我謀。庶無大悔。天方艱難。曰喪厥國。取譬不遠。昊天不忒。回遹其德。俾民大棘。

Still perhaps you do not know;—
But you are very old.

12 Oh! my son,
I have told you the old ways.
Hear and follow my counsels;—
Then shall you have no cause for great regret.
Heaven is now inflicting calamities,
And is destroying the State.
My illustrations are not taken from things remote;—
Great Heaven makes no mistakes.
If you go on to deteriorate in your virtue,
You will bring the people to great distress.

ence and contempt' with which they were received. Ll. 7, 8. 用爲=以爲, 'to consider to be;'—you do not regard my words as teaching, which you should welcome, but as an oppression inflicted on you. Ll. 9, 10,—much as 9, 10 in last stanza, only 耄, 'an octogenarian,' or 'a nonogenarian' is a great advance from 已抱子. 亦聿 cannot be translated. They simply fill out the line.

St. 12. *All the previous stanzas are here enforced by a consideration of the consequences of attending to, or neglecting, the lessons given in them.* L. 2. 止 is the final particle. 舊=舊章, 'the old ways or maxims.' L. 6. 曰 and 厥 can hardly be translated. The former has the force of our 'to-wit.' L. 7. The 'illustrations' are understood of the confirmation which might be adduced from instances in the past of the consequences of wrong-doing;—like the instance in the concluding lines of ode I. 忒=差, 'to fall into error.' 回遹=邪僻, 'perverse and evil;' here used actively as a verb. 棘=急, 'urgent;' *i. e.*, urgent distress. Ch'ing gives 大困急 for 大棘.

The rhymes are—in st. 1, 隅*, 愚*, (repeated thrice) cat. 4, t. 1; 疾 (prop. cat. 12), 戾, cat. 15, t. 3: in 2, 訓, 順, cat. 13; 告 (prop. cat. 3), 則, cat. 1, t. 3: in 3, 政, 刑, cat. 11; 酒, 紹 (prop. cat. 2), cat. 3, t. 2: in 4, 尙, 亡, 章, 兵*, 方, cat. 10; 寐, 內, cat. 15, t. 3: in 5, 度, 虞, cat. 5, t. 1; 儀*, 嘉, 磨, 爲*, cat. 17; 玷, 玷, cat. 7, t. 1: in 6, 舌, 逝, cat. 15, t. 3; 苟 (prop. cat. 4), 讐, 報*, cat. 3, t. 2; 友*, 子, cat. 1, t. 2; 繩, 承, cat. 6; in 7, 顏, 愆, cat. 14; 漏, 覯, cat. 4, t. 2; 格*, 度, 射*, cat. 5, t. 3: in 8, 嘉, 儀*, cat. 17; 賊, 則, cat. 1, t. 3; 李, 子, *ib.*, t. 2: in 9, 絲, 基, *ib.*, t. 1; 言, 行 (prop. cat. 10), cat. 14; 僭, 心, cat. 7, t. 1: in 10, 子, 否, 事. 耳, 子, cat. 1, t. 2; 盈, 成. cat. 11: in 11, 昭, 樂*, 慘 (prop. cat. 14; but Twan reads 懆), 藐*, 教, 虐*, 耄, cat. 2: in 12, 子, 止, 悔*, cat. 1, t. 2; 國, 忒, 德, 棘, *ib.*, t. 3. It will be seen that, in some of the stanzas, the versification is very irregular and defective;—more so, perhaps, than in any previous ode.

III. *Sang yëw.*

桑柔

一章

菀彼桑柔。其下侯旬。捋采其劉。瘼此下民。不殄心憂。倉兄填兮。倬彼昊天。寧不我矜。

1 Luxuriant is that young mulberry tree,
And beneath it wide is the shade;
But they will pluck its leaves till it is quite destroyed.
The distress inflicted on these [multitudes of the] people,
Is an unceasing sorrow to my heart;—
My commiseration fills [my breast].
O thou bright and great Heaven,
Shouldest thou not have compassion on us?

Ode 3. Metaphorical, narrative, and allusive. THE EARL OF JUY MOURNS OVER THE MISERY AND DISORDER OF THE TIMES, WITH A VIEW TO REPREHEND THE MISGOVERNMENT OF KING LE,—ESPECIALLY HIS OPPRESSIONS AND LISTENING TO BAD COUNSELLORS. The piece itself says nothing about the earl of Juy as its author; but the statement rests not only on the authority of the Preface, but also on the Tso-chuen. An earl of Juy is mentioned in the Shoo, V. xxii., and others subsequently occur in history. Tso-she, under the 1st year of duke Wăn, quotes the first line of st. 12, as from the ode of Lëang-foo of Juy (芮良夫之詩). The difficulty of a translator is to determine in what tenses he will render many of the verbs. In st. 7 we have a point of time indicated clearly enough in the statement that—'Heaven has extinguished or put an end to the king.' This is universally explained of the dethronement (in effect) of Le in B. C. 841. The people then rose *en masse* against him, irritated by his long-continued oppressions; and he only saved his life by flying to Che (彘), in the pres. Hoh-chow (霍州), dep. P'ing-yang, Shan-se. There he remained till he died in 827. In the meantime the govt. was carried on by the dukes of Shaou and Chow, the period of their administration being known as 共和, which may, perhaps, be translated 'Mutual Harmony,'—an important chronological era in Chinese history. The piece then would be composed sometime during that period; and much of it, after st. 7, is interpreted by Këang with a special reference to the two loyal dukes, faithful at once to the House of Chow and to the people. I thought of translating stt. 1—6 in the past tense, and from 8 to 16 in the present; but the whole is given as if it were equally passing immediately under the writer's eye, and if he had anywhere those dukes in view, his allusions to them are too indistinct to justify a translator in giving them prominence. I have used, therefore, the present tense throughout. The ode was composed, I suppose, immediately after Le's dethronement, and he is before the writer throughout as the cause of the suffering which so greatly distressed and depressed him.

St. 1. Ll. 1—3, 菀,—as in II. iv. VIII. 7, *et al.* 桑柔=柔桑, 'a soft, *i. e.*, a young mulberry tree.' The characters are inverted for the sake of the rhyme. 其下, 'beneath it,' =the shade afforded by it. 侯 is the particle, =維. 旬 is defined by 徧,='wide.' 捋,—as in I. xv. II. 3; comp. also I. i. VIII. 2. 劉=殘, 'to lacerate and destroy.' The 其劉 places the stript tree before us as in a picture. These three lines are metaphorical of the flourishing kingdom which was now brought to the verge of ruin. Ll. 4—6. 瘼,—as in II. v. X. 2. 殄=絕, 'to come to an end.' 倉兄 mean 'commiseration (悲閔之意);'—equivalent to the same characters with 心 at the side. Maou took them differently; but we need not take up his interpretation of them, nor that of 填, which he explained by 久, 'long-continued;'—a meaning which it elsewhere has. Choo says that he does not himself know what to make of this last character; but the view given in the translation is sufficiently natural and simple. It is from Hoo Yih-kwei (胡一桂; Yuen dyn.) who says 填,滿也,積也,倉兄填兮,言悲閔積滿於中之意. In ll. 7, 8, the writer

二章

四牡騤騤。旟旐有翩。亂生不夷。靡國不泯。民靡有黎。具禍以燼。於乎有哀。國步斯頻。

三章

國步蔑資。天不我將。靡所止疑。云徂何

2 The four steeds [gallop about], eager and strong;
The tortoise-and-serpent and the falcon banners fly about.
Disorder grows, and no peace can be secured.
Every State is being ruined;
There are no black heads among the people;
All are reduced to ashes, [as it were], by calamity.
Oh! alas!
The doom of the kingdom hurries on.

3 There is nothing to arrest the doom of the kingdom;
Heaven does not nourish us.
There is no place in which to stop securely;
There is no place to which to go.

appeals to Heaven. 倬=明貌, 'bright-looking;'—see in i. IV. 4. 寍=何, 'how,' 'why.'

St. 2. *The consequences of the king's misgovernment in the wars and desolation everywhere prevailing.* Ll. 1,2 give us a picture of an army on its march. L. 1,—see II. iii. III. 1. L. 2,—see II. i. VIII; 2. 有翩 give 'the app. of the banners flying in the wind.' L. 3 describes the effects of the constant strife. 夷=平, apparently used as a verb,—'to be pacified;' 泯=滅, 'to be extinguished,' 'to be ruined.' 黎 is used in the sense of 'black-headed,' and l. 4 gives a very graphic picture of the times, when the young and able-bodied of the people were slain or absent on distant expeditions, so that only old and gray-headed people were to be seen (斯時丁壯盡行,國中之民未有黎首). Maou tries to construe 黎 in the sense of 齊, so that the line = 'The people are disordered.' Yen Ts'an takes it as = 衆,—'The people are few.' Choo's interpretation seems to bring its own evidence with it. 具=俱, 'all.' 禍, 'calamity,' has here the force of a verb in the passive,—'to be *calamitized*,' if we could say so. 以燼= 'so as to be reduced to ashes.' In ll. 7,8, the writer makes his moan, as if he felt that it was of no use again appealing to Heaven. 有哀='alas!' 'it is deplorable.' 步 is used much as in II. viii. V. 2. It is defined here, in the same way, by 運= 'revolution,' 'doom,' 'fate.' 頻=急, 'urgent.' 斯=the graphic 其.

St. 3. *The same subject, with an indication of the writer's view that the misery was all owing to the king's neglect of the men who would give him peaceful counsels.* L. 1. 蔑資,—much as in II. xiii. X. 5. Choo here construes 資 as there, ='alas!'; but still more unnaturally. The writer says that 'the fate of the kingdom has nothing to rely on (國運困窮,無所資賴). L. 2. 將=養, 'to nourish.' L. 3. Both Maou and Choo define 疑 here by 定, 'established,' 'sure;' and it is found in the dictionary in that sense, with the pronunciation *ying;* though here it is commonly read as *yih*, which also is given in the dict. with a kindred signification. L. 4. 云 is the initial particle; though we might also construe it here as = 'to say.' 徂 and 往 can hardly be distinguished in

往。君子實維。秉
心無競。誰生厲
階。至今爲梗。
四章 憂心慇慇。念我
土宇。我生不辰。
逢天僤怒。自西
徂東。靡所定處。
多我覯痻。孔棘
我圉。

Superior men are the bonds [of the social state],
Allowing no love of strife in their hearts.
Who reared the steps of the dissatisfaction,
Which has reached the present distress?

4 The grief of my heart is extreme,
And I dwell on [the condition of] our territory.
I was born at an unhappy time,
To meet with the severe anger of Heaven.
From the west to the east,
There is no quiet place of abiding.
Many are the distresses I meet with;
Very urgent is the trouble on our borders.

meaning—'If we would go, where can we go to (云往耳,而果何所往也).' Ll. 5, 6 are hard to construe. Maou says nothing at all on l. 5. Ch'ing understood by 君子 the princes of the States. Yen Ts'an refers it to king Le (指厲王), and this seems also to have been the view of Choo, who says, 然非君子之有爭心也,誰實爲此禍階使至今爲病乎. But they both refrain from giving any explanation of the 維; which, evidently, has here a distinct verbal force of its own. The key to the true meaning is found in II. iv. VII. 3, where 維=持, 'to hold together.' Then 君子 will mean the good and able men in whose hands the govt. should have been (執政之君子,實宜維持國家); and l. 6 indicates the ruling principle of their character and course,—seeking peace and pursuing it, so as to maintain order. But such men were not in favour with the king; and he is intended in ll. 7, 8, laying the stair-steps of evil (厲=惡), by his neglect and discouragement of them. 梗=病, 'distress,' 'misery.'

St. 4. *The writer continues to dwell on the misery of the country, and his own sadness in the contemplation of it.* 慇慇,—as in II. iv. VIII. 12. 土宇,—as in ii. VIII. 3. Choo, indeed, here defines 土 by 鄉, 'village,' and 宇 (after Maou) by 居, 'dwelling,' or 'residence;' but I prefer to take the terms as in the former passage,—more generally. Choo's view was the same, probably, as that of Ying-tah, that the writer was an officer engaged in the conduct of an expedition of the east, and that, in this l. 2, he is thinking of home; but I do not see that we are required by anything in the verses to take such a view. 不辰=不時, 'an unpropitious time.' 僤=厚, 'great.' Another reading is 亶.

L. 5 seems to me equivalent merely to 'from the west (where the capital was) to the east;' *i.e.*, all through the kingdom. 痻=病, 'to be afflicted,' 'distress.' 圉 is defined by 邊 and 垂, 'borders.' The distress not only prevailed in the kingdom, but beyond. The rude tribes

五章 爲謀爲毖。亂況斯削。告爾憂恤。誨爾序爵。誰能執熱。逝不以濯。其何能淑。載胥及溺。

六章 如彼遡風。亦孔之僾。民有肅心。荓云不

5 You have your counsels; you employ caution;
But the disorder grows and dismemberments ensue.
I tell you the subjects for anxiety;
I instruct you how to distinguish the orders of men.
Who can hold anything hot?
Must he not dip it [first] in water?
How can you [by your method] bring a good state of things about?
You [and your advisers] will sink together in ruin.

6 [The state of things] is like going in the teeth of the wind,
Which makes one quite breathless.
Some have a mind to go forward,
But they are made to think it is of no use to do so.

were pressing on the borders; but this does not necessarily imply that the writer was serving there.

In st. 5 the writer addresses himself directly to the king, who is intended by the 爾, 'you.' We have to understand an 爾, as the subject of the 爲 in l. 1. 毖＝愼, 'to be careful,' 'caution.' Some take the 1st 爲 as＝'to form,' 'to make,' and the 2d as＝以爲, 'to take to be,' 'to think;' but they are evidently co-ordinate (王豈不謀且愼哉). The king's plans, however, were radically bad, and their consequences were evil. 況＝滋, 'to increase;' 斯削,—斯＝則, or with little more force than 而, 'and (而國日削).' In ll. 3, 4 the writer says he had told the king what matters should occasion him the most anxiety, and how he could remedy the disorder prevailing only by the use of the proper men. 序爵＝次序賢能之爵, 'to arrange in an orderly way the rank of the worthy and able.' Ts'aou Suy-chung says, 'Outside the royal domain were the dukes, marquises, earls, viscounts, and barons; about the court were the *koo*, the *kung*, and all the various officers:—these had the rank. In arranging the individuals, those of ability and virtue should have been placed in high positions for the conduct of affairs, and those of a difft. style, in low positions, simply to receive orders; those who achieved merit should have been advanced, and those who did not so, should have been dismissed.' Ll. 5—8. A heated substance would only injure him who handled it incautiously; and the king's measures could only lead himself and others to ruin;—see ll. 5, 6 quoted by Mencius, IV. Pt. i. VII. 6, where the meaning is plain; but still I am puzzled with l. 6. 逝, indeed, is merely the initial particle, like 載 in l. 8; but I have ventured to take a new view of 不以濯. Nearly all the critics suppose them to mean—'without dipping the hand in water.' But to dip the hands in water will not be of much service in laying hold of a heated substance; whereas, if the substance be put in the water and cooled, it may then be handled. I verily believe this is the meaning; but the utmost Wang Taou will allow to it, is that it may be proposed as a new view (可備一說). The Tso-chuen, under the 31st year of duke Sëang, quotes the passage rather in accordance with my view.

St. 6. *But those who might have been effectual advisers and helpers to the king had been forced hopelessly to retire from the public service.* Ll. 1, 2. 遡風 is 'going against, in the teeth of, the wind.' To do so produces breathlessness (僾

逮，好是稼穡。力
民代食。稼穡維
寶。代食維好。
七章 天降喪亂。滅我
立王。降此蟊賊。
稼穡卒痒。哀恫
中國。具贅卒荒。
靡有旅力。以念
穹蒼。

They attach themselves to husbandry,
And labour like the people instead of eating [the bread of office].
Their sowing and reaping are precious to them;
They love this substitute for [official] emolument.

7 Heaven is sending down death and disorder,
And has put an end to our king.
It is sending down those devourers of the grain,
So that the husbandry is all in evil case.
All is in peril and going to ruin;
I have no strength [to do anything],
And think of [the Power in] the azure vault.

=唈, 'difficulty in breathing'). Thus a strong opposing wind acts on men's breath; and similarly did the king's oppressive govt. act on men's minds. L. 3 is assigned to men who would take service if they could do any good. 民 is equivalent to 人,—meaning men of worth (民猶人也, 指賢人). 肅=進, 'to advance;' *i. e.*, to enter on public employment. L. 4. 荓=使, 'to cause.' It is best to take it in the passive:—Such men are made to say, 'We cannot do anything (皆使之曰, 世亂也, 非吾所能及也).' Ll. 5—8. Such men, dispirited, take to be farmers, and are happier than if they had struggled on for office. 力民代食=盡力農民之事以代祿食, 'They put forth their strength on the business of husbandmen to be a substitute for an official provision.' 寶,—'to be precious.' =愛, 'to prize,' or 'love.'

St. 7. I have observed in the introductory note that, in ll 1, 2 here, there seems to be an allusion to the casting out of king Le, and his flight to Che. In no other way can l. 2 be explained so naturally. I agree therefore in taking 滅, with Choo, as in the past-complete tense, rather than with Yen Ts'an, in the future, as if the writer were speaking of the issue to which things were tending. 我立王,—'the king whom we had established.' Le would succeed according to the testament of his father; but the ministers would carry that into execution. Ll. 3, 4 indicate famine as another evil following in the wake of many others, so that those who had taken to husbandry would hardly find a living by it. 蟊賊—see in II. vi. VIII. 2. 痒,—see in II. iv. VIII. 1. 卒=盡, 'altogether,' 'entirely.' Ll. 5, 6. 哀恫,—a compound exclamation;—'alas! alas!' 具=俱, 'all together;' 贅 gives us the idea of 'repetition,' 'one thing as connected with another.' Ll. 7, 8. 旅力,—as in II. vi. I. 3; but the idea is here simply that of 'strength,' or 'ability.' 穹蒼, 'the concave azure,' is a name for heaven, =our azure vault. The 'Flower and Essence of the She' expands these lines well:—斯時曾無有竭力於朝, 憂念上天

八章 維此惠君。民人所瞻。秉心宣猶。考慎其相。維彼不順。自獨俾臧。自有肺腸。俾民卒狂。

九章 瞻彼中林。甡甡其鹿。朋友已譖。不胥以穀。人亦有言。進退維谷。

8 Here is a good and righteous ruler,
Who is looked up to by the people and by all;—
He keeps his heart, and his plans are formed on mature deliberation,
Searching carefully for helpers.
There is one who has no such character,
But reckons only his own views to be good;—
He holds only to his own thoughts,
And causes the people to be distracted.

9 Look into the middle of that forest,
At the herds of deer roaming together.
[But here] friends are insincere,
And do not help one another in what is good.
People have the saying,
'To go forwards or backwards is alike impracticable.'

之降災也,蓋念穹蒼,則必求所以挽回天意矣.

St. 8. *Two pictures;—the good and thoughtful ruler, and the wayward.* Këang contends that by the good ruler here are intended the two loyal ministers,—the dukes of Shaou and Chow. But I cannot agree with him. If such had been the writer's intention, he would have indicated it more clearly. The former picture is of what king Le ought to have been; the latter, of what he was. 惠 in l. 1 is defined by its opposite 不順; in l. 5, 惠=順理, 'to act in accordance with reason and principle.' In l. 3, the 'keeping the heart' is expressive of impartiality,—even justice. 宣=徧;—the plans are formed after mature consideration, and large advice. 考,—'to examine;' with reference to the care with which he looks out for advisers; 愼,—'to be cautious;' with reference to the care with which he employs them. In l. 6, 俾=以爲, 'to consider, or allow, to be.' L. 7, 肺腸, 'lungs and intestines;'—comp. 心腹腎腸 in the Shoo, IV. vii. Pt. iii. 3. L. 8. 卒,—as in the prec. st.

St. 9. *An instance of the disorder of the times in the faithlessness of friends.* L. 2 甡甡 represents the deer as 'numerous and moving together.' Comp. 詵詵 in I. i. V. 1. L. 3. 譖=不信, 'not true,' faithless.' L. 4=不相與以善道, 'They do not associate together in good ways;'—the intercourse of friends was not like the intercourse of deer. This is an instance of what is called 反典, 'allusion by contrast.' L. 6. 谷 is explained by 窮, 'to be reduced to the last degree,'=to be impracticable.

十章 維此聖人。瞻言百里。
維彼愚人。覆狂以喜。
匪言不能。胡斯畏忌。

十一章 維此良人。弗求弗迪。
維彼忍心。是顧是復。
民之貪亂。寧爲荼毒。

十二章 大風有隧。有空大谷。
維此良人。作爲式穀。
維彼不順。征以中垢。

10 Here is a wise man;—
His views and words reach to a hundred *le*.
There is a stupid man;—
He on the contrary rejoices in his madness.
It is not that I could not speak [all this];—
How is it I was withheld by my fear?

11 Here is a good man,
But he is not sought out nor employed.
There is a hard-hearted man,
And he is thought of and promoted once and again.
The people [in consequence] desire disorder,
And find enjoyment in bitter, poisonous ways.

12 Great winds have a path;—
They come from the large empty valleys.
Here is a good man,
Whose doings will be good.
There is a man unobservant of the right,
Whose goings will be according to his inward filthiness.

St. 10. *The wise man and the stupid;*—two classes of the king's advisers. Ll. 1,2 indicate the foresight of the wise man. Choo says, 聖人炳於幾先,所視而言者,無遠而不察. The king's advisers were of the stupid and reckless class. The writer could have warned the king against them; but he was restrained by his fear of his violence.

St. 11. *The good man, and the cruel; and the consequence of the king's giving all his favour to the latter.* 迪=進, meaning to advance to office, and to employ. 復=重, 'to repeat.' The meaning is as in the translation. The people became like the officers whom the king maintained over them. 寧=甘, 'pleased,' 'to find it sweet.' 荼,—see on I. iii. VIII. 2. Choo says, 'The *t'oo* is a bitter vegetable, whose taste is bitter, and its juice is acrid, and injurious to life; hence it is called 荼毒.'

St. 12. *The good man and the unprincipled act each according to his nature.* 隧=道, 'the way,' or 'path.' Great winds come out from the hollow valleys. There is, as it were, their birth-place. 式 is defined by 用, 'to use;' but it is really nothing more than the copula. Choo says he does not understand l. 6; but is

十三章 大風有隧。貪人敗類。聽言則對。誦言如醉。匪用其良。覆俾我悖。

十四章 嗟爾朋友。予豈不知而作。如彼飛蟲。時亦弋獲。既之陰女。反予來赫。

13 Great winds have a path;—
The covetous men try to subvert their peers.
I would speak, if he would hear my words,
But I can [only] croon them over as if I were drunk.
He will not employ the good,
And on the contrary causes me [such] distress.

14 Ah! my friends,
Is it in ignorance that I make [this ode]?
[But it may happen] as in the case of a bird on the wing,
Which sometimes is hit and caught.
I go to do you good,
But you become the more incensed against me.

willing to accept 征 as = 行, 'to go,' = to do. If we assent to this, then there should be no difficulty with the 中. Its most natural meaning is what I have given (中垢者,由中而發於外也). Wang Taou says there is probably an error of the text in 征. This is very likely.

St. 13. Choo says that 敗類 is equivalent to 圮族 in the Shoo, I. 11, which we may admit. Ll. 3, 4 are very variously construed; but the view which I have given of them is as likely as any. 對 here is not 'to answer,' but 'to speak to,' to take the initiative. 誦言,—'to croon one's words to one's self.' Choo Kung-ts'ëen says, 無可與語,故自誦其言耳,誦言猶云獨語也. 悖 (or with 言 at the side) = 亂, 'disorder,' 'confusion.' I think the writer must be referring to his own state of mind as indicated in l. 4. Wang Taou, however, takes 我 as = 我民, in which cases 悖 would be expressive of the general disorder that prevailed. Sze-ma Ts'ëen, in his account of king Le, says that in his 30th year his chief favourite was a duke E of Yung (榮夷公), and that Lëang-foo of Juy remonstrated with him on the ground of E's well known covetousness and greed;—but without effect. It may be therefore that he is specially intended by the 貪人 of this stanza.

St. 14. By the 'friends,' whom the writer addresses in this stanza, we are to understand the evil ministers of the king. We need not suppose that the name is ironical;—he would fain be their friend, if they would only allow him to be so. The meaning of l. 2 is, that he knew what reception his sentiments were likely to meet with. He goes on to say, in ll. 3, 4, that, notwithstanding, he might do some good:—as birds on the wing are generally missed, yet sometimes one is brought down (豈無一二或中者乎). 蟲 is used here as = 鳥, 'a bird;'—it is often employed not of insects merely, but of all living creatures. 弋,—see on Ana. VII. xxvi; 弋獲 = 射中, 'to shoot and hit.' Ll. 5, 6 are an expostulation. 之 is taken as = 往, 'to go,' in consequence of the 來 in l. 6. 陰 (in 3d tone),—'to afford shelter to,' = to

十五章 民之罔極。職涼善背。爲民不利。如云不克。民之回遹。職競用力。

十六章 民之未戾。職盜爲寇。涼曰不可。覆背善詈。雖曰匪予。既作爾歌。

15 The unlimited disorder of the people
Is owing to those hypocrites, skilful to prevaricate.
They work out the injury of the people,
As if their efforts were not equal to it.
The depravity of the people
Is brought about by their strenuous endeavours.

16 That the people are unsettled
Is owing to the robbers that prey on them.
Hypocritical, they say 'These men will not do;'
But when their backs are turned, they show their skill in reviling [the good].
Although you say, 'We did not do this,'
I have made this song about you.

benefit (as if there were 卝 at the top). 赫='to be angry with (加赫然之怒於已).' Choo mentions, with a measure of approbation, a view of these two lines, taking 陰 with its usual meaning and tone:—'I went and privately told you my views, and yet you say on the contrary that I came to terrify you (赫=嚇).'

St. 15. With ll. 1, 5 comp. ll. 5, 6 of st. 11. 職 in ll. 2, 6,—with the meaning which we have often found, and which is explained by 主 and 專, meaning—'to be owing to,' 'to be determined by.' Choo says he does not understand 涼 in l. 2; but he gives Maou's explanation of it by 薄, with reference to the 'light, bad ways' of those in office; and Ch'ing's by 諒=信, 'to be true.' He approves of the latter, but manipulates it himself into 'hypocrites (名爲直諒).' 善背=工爲反覆,—as in the translation. 云 in l. 4 is the particle intermediate. 回遹,—as in II. 12. 職競用力=亦由此輩專競用力而然也;—the 職競 are construed together.

St. 16. 戾=定, 'to settle,'—as in II. iv. X. 2. 職,—as in the prec. stanza. So with 涼 in l. 3.—'They hypocritically say that small men will not do to be in office; but when their backs are turned from you, they show their skill in speaking evil to revile superior men.' So Choo says on ll. 3, 4. On ll. 5, 6, his words are, 'But these men gloss themselves over, and think that they did not speak so; but I have made this song [about them]:—I know the truth; the thing is evident and cannot be concealed (然其人又自文飾,以爲此非我言也,則我已作爾歌矣,言得其情,且事已著明,不可掩覆也).' It is not worth the space to discuss other interpretations. On 匪予 Hoo Yih-kwei says, 是不認過之詞, 'It is a refusal to acknowledge their fault.' 作爾歌=已作此詩而歌汝之行, 'I have made this ode, and sung your conduct.'

The rhymes are—in st. 1, 柔, 劉, 憂, cat. 3, t. 1; 旬, 民, 填, 天, 矜*, cat. 12, t. 1: in 2, 騤, 夷, 黎, 哀*, cat. 15, t. 1; 翩*,

IV. *Yun han.*

雲漢

一章

倬彼雲漢。昭回于天。王曰於乎。何辜今之人。天降喪亂。饑饉薦臻。靡神

1 Bright was that milky way,
Shining and revolving in the sky.
The king said, 'Oh!
What crime is chargeable on us now,
That Heaven [thus] sends down death and disorder?
Famine comes again and again.

泯,燼,頻, cat. 12, t. 1: in 3, 資,疑 (prop. cat. 1), 維, 階, cat. 15, t. 1; 將, 往, 競 *, 梗 *, cat. 10: in 4, 慇,辰 *, 東 (prop. cat. 9), 瘏, cat. 13; 宇, 怒, 處, 圉, cat. 5, t. 2: in 5, 毖 *, 恤 *, 熱 (prop. cat. 15), cat. 12, t. 3; 削 *, 爵 *, 濯 *, 溺 *, cat. 2: in 6, 風 *, 心, cat. 7, t. 1; 僾, 逮, cat. 15, t. 3; 穡,食, cat. 1, t. 3; 寶 *, 好 *, cat. 3, t. 2: in 7, 王, 痒, 荒, 蒼, cat. 10; 賊,國,力, cat. 1, t. 3: in 8, 瞻 (prop. cat. 8), 相, 臧, 腸,狂, cat. 10: in 9, 林, 譖, cat. 7, t. 1; 鹿, 穀, 谷, cat. 3, t. 3: in 10, 人, 人, cat 12, t. 1; 里, 喜, 能 *, 忌, cat. 1, t. 2: in 11, 迪 *, 復,毒, cat. 3, t. 3: in 12, 谷,穀, 垢 (prop. cat. 4), *ib.*: in 13, 隧,類,對,醉, 悖, cat. 15, t. 3: in 14, 作 *, 獲 *, 赫 *, cat. 5, t. 3: in 15, 極, 背 *, 克, 力. cat. 1, t. 3: in 16, 寇 (prop. cat. 4), 可, 詈 *, 歌, cat. 17.

Ode 4. Narrative. KING SEUEN, ON OCCASION OF A GREAT DROUGHT, EXPOSTULATES WITH GOD AND ALL THE SPIRITS, WHO MIGHT BE EXPECTED TO SUCCOUR HIM AND HIS PEOPLE, ASKS THEM WHEREFORE THEY WERE CONTENDING WITH HIM, AND DETAILS THE MEASURES HE HAD TAKEN, AND WAS STILL TAKING, FOR THE REMOVAL OF THE CALAMITY. King Seuen does not occur by name in the ode, though it is ascribed in st. 1 to a king; and all critics accept the statement of the Preface that it was made, in admiration of Seuen, by Jing Shuh (仍叔),—a great officer, we may presume, of the court. It is mentioned in the Ch'un Ts'ëw, under the 5th year of duke Hwan (B. C. 706), that the king sent the son of Jing Shuh on a mission to the court of Loo; and this, it is supposed, was the son of the writer of this ode. This is just possible; but Seuen's accession is placed in B. C. 876, and his death in B. C. 781. Jing Shuh may have been the standing appellation of the Head of the family. At what year in Seuen's reign the drought occurred, and whether it extended over a series of years, we cannot ascertain. The 'Bamboo Books' refer it to the 21st year of king Le, and say that it continued on to his death in Che, and that then, on the restoration of his son (king Seuen) by the two regents, there ensued a great rain. Hwang-poo Meih refers it to the end of Seuen's reign, as a judgment for the errors into which he then fell. The standard chronology places it in B. C. 821,—Seuen's 6th year. This point must be left undetermined. As Këang says, 疏以宣王遭旱,旱晚及旱年多少,經傳無文,當闕之,是也.

St. 1. Ll. 1, 2 are introductory, and must be translated in the past tense. The author would have us think of the king gazing at night on the sky, to see if there were any indications of coming rain. As there were none, he gave vent to his feelings in the verses that follow. 雲漢,—as in i. IV. 4. Ts'aou Suy-chung says, 'The appearance of the Han in the sky is like a cloud, and yet it is not a cloud;—hence it is called "The cloudy Han!"' I do not think, however, the name means anything more than 'the Han in the clouds.' What the Han was on the face of the earth, that the Milky Way was in the sky. 昭 = 光, 'bright;' 回 = 轉, 'turning,' 'revolving.' Këang observes that l. 4 is not to be understood as spoken murmuringly;—the king really wished to know what offence he and his people were chargeable with. L. 6. 饑饉,—see on II. iv. X. 1. 薦,—*i. q.* 荐, 'to occur repeatedly;' 臻 = 至, 'to come.' The phrase denotes that the drought had not been of one year only (言非一歲之旱). The 舉

不舉。靡愛斯牲。圭璧旣卒。寧莫我聽。旱旣大甚。蘊隆蟲蟲。不殄禋祀。自郊徂宮。上下奠瘞。靡神不宗。后稷不克。上帝不臨。耗斁下

There is no victim I have grudged;
Our maces and other tokens are exhausted:—
How is it that I am not heard?

2 'The drought is excessive;
Its fervours become more and more tormenting.
I have not ceased offering pure sacrifices;
From the border altars I have gone to the ancestral temple.
To the [Powers] above and below I have presented my offerings and then buried them:—
There is no Spirit whom I have not honoured.
How-tseih is not equal to the occasion;
God does not come to us.

in l. 7 has a pregnant meaning,=舉而祭之 'to take up and sacrifice to.' Choo illustrates the line by referring to a custom, in times of great calamity, of sacrificing to all Spirits, even searching out sacrifices that had fallen into disuse, and reviving them. L. 8. 愛=' to grudge,'—as often. 斯牲, = *any* victims. L. 9. We have in the Shoo, V. vi. an instance of the use of the *peih* and *kwei* in sacrificing;—see on pp. 4, 8. All such symbols in the royal tressury had been used on this occasion. 卒=盡, 'to be used up,' 'to be exhausted.' L. 10. 寧=何, 'why,' or 'how.' Yen Ts'an remarks that 寧 occurs frequently in this ode, and is explained now by 曾, now by 徧, now by 安 (or 何), and now as expressing a wish. We must not cling tenaciously, he says, to explain it always in the same way, but follow the exigency of each passage. Here again, Këang cautions the reader against finding in the line the language of complaint.

St. 2. L. 1. 大甚='is too or very excessive.' L. 2. The Urh-ya explains 蟲蟲 (with 火 at the side) by 熏, 'steaming vapour.' Here it denotes the fervent heat;—accumulated (蘊=蓄 or 積), and very violent (隆=盛). L. 3=我禋祀未嘗止絶. 'my pure sacrifices have never ceased.' 禋祀,—as in II. vi. VIII. 4. L. 4. 宫=宗廟, 'the ancestral temple;'—as often. 郊,—'the border altars,' at which Heaven and Earth were sacrificed to; a service, according to Confucius, rendered to God. See the 'Doctrine of the Mean,' XIX. 6. In l. 5, 上 is interpreted of the sacrifice to Heaven, and 下 of that to the Earth. 奠 is the placing of the offerings on the ground (or on the altars) during the sacrifice; 瘞, 'the burying them afterwards in the earth (奠是方祭時事, 瘞是祭畢時事).' The two terms embrace all the articles used in sacrificing;—as Ying-tah says, 禮神之物, 酒, 食, 牲, 玉之屬, 'the spirits, the eatables (grain and cakes), the jade-tokens.' The fact that these were all buried at the conclusion of the sacrifice explains the statement in the preceding stanza about the jade-tokens being used up. L. 6. 宗=尊, 'to honour.' Ll. 7, 8. How-tseih was not able to deliver from the drought (不克); and God, who could have given the help, would not do it. Hence Choo explains 臨 by 享, 'to accept the offerings.' I prefer translating the term as I have done. Yen Ts'an says, 不肯臨顧

土。寧丁我躬。

三章 旱既大甚。則不可推。兢兢業業。如霆如雷。周餘黎民。靡有孑遺。昊天上帝。則不我遺。胡不相畏。先祖于摧。

This wasting and ruin of our country,—
Would that it fell [only] on me!

3 The drought is excessive,
And I may not try to excuse myself.
I am full of terror and feel the peril,
Like the clap of thunder or the roll.
Of the remnant of Chow, among the black-haired people,
There will not be half a man left;
Nor will God from His great heaven
Exempt [even] me.
Shall we not mingle our fears together?
[The sacrifices to] my ancestors will be extinguished.

我. Ll. 9, 10., 秏 *i. q.* 耗,—'to waste,' 'to injure;' 斁=敗, 'to ruin.' 丁=當, 'to light upon.' Choo takes 寧 as in last stanza, =何; but there seems to be an opposition between 下土, meaning the country generally, the people, and 我躬, the king's own person. I prefer therefore taking 寧 as = 'would that.' Choo himself says that such a construction is not at all unsuitable (或曰, 與其耗斁下土, 寧使烖害當我身也, 亦通). It was one of the Soos who first proposed this view.

St. 3. L. 2. Both Maou and Choo define 推 by 去, 'to put away,' 'to remove;' so that the line simply says that the drought could not be removed. The significance of the term, however, is deeper than this. Its primary meaning is 'to push away;' and the king is speaking, I believe, of the responsibility for the calamity,—how he acknowledged it as resting on himself, and did not wish to put it off on any other body (不可推其過於他人). Compare 王無罪歲, in Men. I. Pt. i. III. 5. In ll. 3, 4 the king is speaking of his own alarm, and not, as Ch'ing says, of that of the people. 兢兢=恐, 'to be afraid;' 業業=危, 'to be or to feel in peril.' L. 4,—as in II. iii. IV. 4. Ll. 5, 6. 周餘=周家所餘之民, 'the people that remain of the House of Chow;'—referring, probably, to the way in which the country had been depopulated in the preceding reign. 孑=無右臂貌, 'the app. of a person who has lost the right arm;' and hence it comes to signify 'half a man.' See the remarks of Mencius on the absurdity of taking these lines literally, and the important canon which he lays down for the interpretation of the She (V. Pt. i. IV. 2). As Choo expands it, we must here bring to the interpretation our understanding of the object of the writer, and then we perceive that the king is grieving over the drought, and does not really mean to say that there would be none of the people left. Ll. 7, 8. I cannot take 昊天上帝 otherwise than in the translation. Lacharme makes the two parts of the line in apposition:—'*Augustum cœlum qui est summus rerum dominus et dominator.*' But such an apposition of the personal name and the vague designation of Heaven, especially with the epithet of 'great' attached, is to my mind exceedingly unnatural. 則 in l. 8 has the force of our 'even.' Even the king himself would not be left. The terms are not to be understood as a sort of repetition of ll. 5, 6,—that the people would not be left to him. Ll. 9 10. The king turns, as it were, to his officers and relatives, and calls on them to sympathize with him

四章 旱既大甚。則不可沮。赫赫炎炎。云我無所。大命近止。靡瞻靡顧。群公先正。則不我助。父母先祖。胡寧忍予。

五章 旱既大甚。滌

4 'The drought is excessive,
And it cannot be stopped.
More fierce and fiery,
It is leaving me no place.
My end is near;—
I have none to look up to, none to look round to.
The many dukes and their ministers of the past
Give me no help.
O ye parents and [nearer] ancestors,
How can ye bear to see us thus?

5 'The drought is excessive;—
Parched are the hills, and the streams are dried.

in his distress and fears. Ho Këac is the only critic, so far as I have observed, who points out this force of the 相(胡不相畏,對大夫,君子言之,言我君子,何可不相與畏懼乎). 摧=滅, 'to be extinguished.' 于 is the particle. By 'ancestors' being extinguished, he means that their sacrifices would be so,—the greatest calamity which a filial Chinese can conceive (先祖之祀,將自此而滅也). Throughout the Ch'un Ts'ëw, the extinction of a family or a State means the extinction of its sacrifices.

St. 4. L. 2. 沮=止, 'to be stopped.' L. 3 is descriptive of the fierce blazing heat that accompanied the drought (旱氣,熱氣). L. 4. Many critics make 云=皆云, 'all say.' It is, however, merely the initial particle. 我無所,—'I have no place,' *i. e.*, of shelter. The suffering was unendurable. Ll. 5, 6. 大命 occurs in I. 7, meaning 'the great appointment' of Heaven in giving the throne to the House of Chow; but it can hardly have that meaning here, and it is understood to be a designation of death. The 'Complete Digest' says that it must be taken not of the king only, but of all the people (大命,合天下之人);—which I do not see. 止 is the final particle. Ll. 7, 8 tell us that the king had sacrificed to all the ducal lords of Chow in the early period of the House's history, and their ministers of note;—but without avail. 正 is used of the Heads of official departments (正者長也,先世官之長). Some take 羣公 more generally,—of all princes of of States, who had signalized themselves by services to the people and to the kingdom. In ll. 9, 10 the king turns to his parents and his royal ancestors, nearer to him than the dukes of antiquity. He could hardly hope that his father, the oppressive Le, would, in his spirit-state, give him any aid; but we are only to find in his words the expression of natural feeling. Probably it was a regard to the character of Le, which made Ch'ing, and after him Ying-tah, take the 先祖 as kings Wăn and Woo, and refer the 父母 to them as the parents of the people. In l. 10, Yen Ts'an and some others take 寧, as=偏, 'partially,' 'what could not have been expected.' In its ordinary meaning of 'how,' it is tautological after 胡.

St. 5. L. 2. 滌滌 indicates the appearance of the hills and streams, as scorched by the

滌山川。旱魃爲虐。
如惔如焚。我心憚
暑。憂心如熏。群公
先正。則我不聞。昊
天上帝。寧俾我遯。
六章 旱既大甚。黽勉畏
去。胡寧瘨我以旱。
憯不知其故。祈年
孔夙。方社不莫。昊
天上帝。則不我虞。

The demon of drought exercises his oppression,
As if scattering flames and fire.
My heart is terrified with the heat;—
My sorrowing heart is as if on fire.
The many dukes and their ministers of the past
Do not hear me.
O God, from Thy great heaven,
Grant me the liberty to withdraw [into retirement]!

6 'The drought is excessive;—
I struggle, and fear to go away.
How is it I am afflicted with this drought?
I cannot ascertain the cause of it.
In praying for a good year I was abundantly early;
I was not late [in sacrificing] to [the Spirits] of the four quarters and of the land.
God in the great heaven
Does not consider me.

heat. Maou defines it in the same way as 赫赫 in last st.,—旱氣. The hills were parched, and vegetation on them withered; and the streams were dried up. Ll. 3, 4. 魃=旱神, or 旱鬼, 'the demon of drought. Ying-tah, from 'The Book of Spirits and Prodigies,' gives the following account of him:—'In the southern regions there is a man, two or three cubits in length, with the upper part of his body bare, and his eyes in the top of his head. He runs with the speed of the wind, and is named Poh. In whatever State he appears, there ensues a great drought.' L. 4 is descriptive of the demon's action. 惔=燎, 'to set on fire.' Ll. 5, 6. 憚=勞, 'to be burdened with,' or 畏, 'to fear.' 熏,—'to smoke,' 'to steam.'

Ll. 7, 8. Comp. the corresponding lines of last stanza. Ll. 9, 10. 寧 is expressive of a wish. The king supposes that the calamity is owing to himself. As Këang expands the last line, 'If I do not satisfy the mind of Heaven, it were better to let me withdraw, and give place to one more worthy. Let not the multitudes of the people thus suffer on my account.'

St. 6. In this stanza the king ventures to expostulate with God, and to complain because of the calamity that had befallen the country, which he could in no way understand. L. 2. He had expressed a wish that he might retire from the throne; here he says that he was afraid to do so,—lest, apparently, he should thereby be leaving his post of duty. 黽勉 = 'I earnestly exert myself.' Yen Ts'an says, 民命方

敬恭明神。宜無悔怒。

七章 旱既大甚。散無友紀。鞫哉庶正。疚哉冢宰。趣馬師氏。膳夫左右。靡人不周。無不能止。

Reverent to the intelligent Spirits,
I ought not to be thus the object of their anger.

7 'The drought is excessive;—
All is dispersion, and the bonds of government are relaxed.
Reduced to extremities are the Heads of departments;
Full of distress are my chief minister,
The master of the horse, the commander of the guards,
The chief cook, and my attendants.
There is no one who has not [tried to] help [the people];
They have not refrained on the ground of being unable.

急, 當思救, 故黽勉於此. Choo says that he was afraid to go, because he had nowhere to go to (出無所之). Ll. 3,4. 胡寧,—as in st. 4. 瘨 = 病, 'to distress.' 憯 = 曾,—as in II. iv. VII. 1, *et al.* Ll. 5,6 must be translated in the past tense. They tell what had been the king's practice. The rule was that in the 1st month of spring he should pray to God for a blessing on the labours of the year, and in the 1st month of winter, to the Honoured ones of heaven (天宗,—the sun, moon, and stars), for a blessing on the year to follow. He had not allowed the season to go by. On l. 6, see II. vi. VII. 2. These were sacrifices of thanksgiving, and the king had not delayed to offer them. Ll. 7—10. As the king had thus eagerly discharged his religious duties, God and all spiritual Beings should be pleased with him, and bless him, instead of dealing with him as they were doing. 虞 = 度, 'to consider;' here, = to sympathize with. 悔 = 恨, 'to be angry with.'

St. 7. L. 2 is very perplexing. We ask what is the subject of 散, 'to be dispersed;' and it is difficult to tell. Choo says that 友紀 is equivalent to 紀綱, so that 無友紀 = 'there is no government;' and he mentions the view of some that 友 is a misprint for 有. This seems to me very likely. In the misery and confusion occasioned by the drought, the ordinary duties of govt. were suspended, and 'all was dispersion.' Yen Ts'an and others, after Ch'ing, try to explain the 友 in its ordinary meaning, saying that 'a ruler considers his ministers to be his *friends*, with whom he directs the govt. of the kingdom (相與綱紀四方者), but now, in the exigency of the drought, all their ordinary duties were suspended.' A meaning is thus brought out, the same as Choo's, but the attempt to explain the 友 is very forced. I must prefer taking 友 for 有. Këang would interpret 散 of 'a dispersion of the stores of grain, (指散粟賑濟言);' and though this view derives some support from the meaning given to l. 7, I cannot adopt it in this place. Ll. 3—6. 鞫 = 窮, 'to be reduced to extremities' 正,—as in stt. 4,5, 庶正 = 衆官之長. 疚 = 病, 'to be distressed.' 冢宰, 趣馬, 師氏, 膳夫,—see on II. iv. IX. 4. 左右 must be taken generally for the officers who attended on the king's person. Ll. 7,8 are to be taken of the officers mentioned, and generally. Choo expands them,—諸臣無有一人不周救百姓者, 無有自言不能, 而遂止不爲也;—as in the translation. 周 = 救, 'to save,' 'to help.' Ll. 9,10. 卬,—*i. q.* 仰, 'to look up to.' 云 is still the particle; 里 is defined by 憂, 'to be sorrowful;' as if it were 悝, which is so explained in the Urh-ya. It is amusing how often almost every word, about which there is any difficulty in these odes, becomes a battle-field of

瞻卬昊天。云
如何里。
八章 瞻卬昊天。有
嘒其星。大夫
君子。昭假無
贏。大命近止。
無棄爾成。何
求爲我。以戾
庶正。瞻卬昊
天。曷惠其寧。

I look up to the great heaven;—
Why am I plunged in this sorrow?

8 'I look up to the great heaven,
But its stars sparkle bright.
My great officers and excellent men,
Ye have drawn near [to Heaven] with reverence with all your powers.
Death is approaching,
But do not cast away what you have done.
You are seeking not for me only,
But to give rest to all our departments.
I look up to the great heaven;—
When shall I be favoured with repose?'

different interpretations. Këang takes 里 in the sense of 理, and makes l. 10 = 'In what way ought I to manage (不知更當如何辦理)?' Yen Ts'an takes it in the sense of 居, so that the line='What will become of the people in the fields and villages (田里之間, 將如何乎)?' It seems evident that the view which I have followed is the correct one.

St. 8. The king addresses himself to his officers, and tells them that though they might seem to have done their utmost, and in vain, they must still persevere, and concludes with a final appeal to Heaven. L. 2. 嘒 occurred in I. ii. X., with reference to the stars, meaning 'small-like,' and 嘒嘒 (=有嘒) has twice occurred, onomatopoetic of the noise made by insects and bells; but neither of these usages suits the exigency of this line. Choo therefore defines the term here by 明貌, 'bright-looking,' which may be the same, only more clearly expressed, as Maou's account of it,—衆星貌 'the app. of all the stars.' There was nothing in the aspect of the sky to betoken rain. L. 4 has been variously explained, but I content myself with giving the view of Choo, who takes 假 as = 格, 'to come to,' meaning that the officers 'had come to Heaven,' co-operating earnestly with the king in all the services and measures which he had taken to remove or abate the calamity. They had done this until there seemed nothing left which they could do more (無贏 = 無餘). Choo's words are—羣臣竭其精誠而助王以昭假於天者已無餘矣). We must give to 昭 the meaning of 'reverently,' 'sincerely.' Ll. 5, 6. The fruitlessness so far of all that had been done might engender a feeling of despair; but the king himself struggles against that, and encourages his officers to do the same. L. 5,—as in st. 4. Ll. 7, 8 remind the officers that it was not the king's interest only which they were seeking. L. 7='Is it that you are seeking [relief] for me only (何但求爲我之一身而已)?' 戾=定, 'to settle.' In ll. 9, 10 the king once more turns to Heaven, and begs its favour. 曷惠其寧=何時惠我以安寧乎, 'When will you favour me with repose?'

The rhymes are—in st. 1, 天, 人, 瑧, cat. 12, t. 1; 牲, 聽, cat. 11: in 2, 蟲, 宮, 宗, 臨 (prop. cat. 7) 躬, cat. 9: in 3, 推, 雷,

V. *Sung kaou.*

崧高

一章

崧高維嶽。
駿極于天。
維嶽降神。
生甫及申。
維申及甫。
維周之翰。
四國于蕃。
四方于宣。

1 Grandly lofty are the mountains,
With their large masses reaching to the heavens.
From these mountains was sent down a Spirit,
Who gave birth to [the princes of] Foo and Shin.
Foo and Shin,
Are the support of Chow,
Screens to all the States,
Diffusing [their influence] over the four quarters of the kingdom.

遺, 遺, 畏, 摧, cat. 15, t. 1: in 4, 沮, 所, 顧, 助, 祖, 予, cat. 5, t. 2: in 5, 川*, 焚, 熏, 聞, 遯, cat. 13: in 6, 去, 故, 莫, 虞, 怒, cat. 5, t. 1: in 7, 紀, 宰, 氏 (prop. cat. 16), 右*, 止, 里, cat. 1, t. 2: in 8, 星, 贏, 成, 正, 寧, cat. 11.

Ode 5. Narrative. Celebrating the appointment by king Seuen of a relative to be the marquis of Shin, and defender of the southern border of the kingdom, with the arrangements made for his entering on his charge. Seuen is not mentioned in the ode, but there is little doubt as to his being the king intended in it. The writer of it was Yin Keih-foo, who appears in II. iii. III. as the commander of an expedition, against the tribes of the Hëen-yun, in the commencement of that monarch's reign. Then in II. viii. III. we have an account of the building of Sëay as the capital of the State, which is also a principal topic in the ode before us. We must accept the date assigned to the piece; but a more important question is whether there had been previously a State of Shin, or whether that part of the country where it lay was now for the first time colonized. None of the Chinese critics have entered seriously on a discussion of this point; but it possesses considerable interest for the inquirer who is anxious to get for himself a definite knowledge of the growth of the kingdom of China. But for the expressions in st.6 about the chief of Shin's *returning* to the south, I should adopt without hesitation the view that it was now for the first time that the State of Shin was constituted. We have in this ode and II. viii. III. the building and fortifying of Sëay as the capital city, the erection even of the ancestral temple, the laying out of the country for cultivation, and the removal of the chief's family from the royal domain to it. All these statements point to colonization. If the undertaking was not entirely of that character, it was so to a great extent. Possibly, there may have been a Shin within the limits of the royal domain, south from the capital, the lord of which had done good service, and was in close alliance with the royal House, whom the king now invested with this newly formed principality, to defend the kingdom against the encroachments of the ambitious and restless Man. This would be a better solution of the difficulty than to suppose that there had been a State of Shin, beyond the limits of the royal domain, and that what was now done was to enlarge its territory, and build a new city as its capital in a situation better adapted to the exigencies of the time. Those, however, who adopt this view place the older capital in the present dis. of Nan-yang in the dept. of the same name, Ho-nan, while Sëay was in Tang Chow, in the same dept;—See, however, the notes on st. 6.—The movement which the ode celebrates with so much eclat did not turn out happily. King Seuen's son, Yëw, married a daughter of the House of Shin, a daughter probably of the chief mentioned here, and made her his queen. When he degraded her in consequence of his attachment to Paou Sze, her father formed an alliance with the Dog Jung, which issued in the death of Yëw, and the removal of the capital to Loh. Subsequently, Shin proved but a very ineffectual barrier against the tribes that were banded together under the rule of Ts'oo, and was extinguished and absorbed by that growing state during the period of the Ch'un Ts'ëw. I may add further here that in the history of the connection between the kings Seuen and Yëw and the House of Shin we have an illustration of how one-sided is the Chinese rule that individuals of the same surname shall not intermarry. This might seem to preclude the marriage of cousins; but it does so only in the male

二章

亹亹申伯。王纘之事。于邑于謝。南國是式。王命召伯。定申伯之宅。登是南邦。世執其功。

2 Full of activity is the chief of Shin,
And the king would employ him to continue the services [of his fathers],
With his capital in Sëay,
Where he should be a pattern to the States of the south.
The king gave charge to the earl of Shaou,
To arrange all about the residence of the chief of Shin,
Where he should do what was necessary for the regions of the south,
And where his posterity might maintain his merit.

line. King Seuen's mother was a Këang, and his son's wife was also a Këaug. Husband and wife must have been very closely related by consanguinity.

St. 1. Ll. 1,—4. A mountain large and high is ealled 崧; and the largest of sueh mountains again are ealled 嶽 (or 岳); and the Shoo opens with a 'ehief of the four mountains,' as the principal minister of Yaou:—see on the Shoo, I. 11. From this distant personage was descended the great family that boasted the surname of Këang, branches of which, in the time of Chow, ruled over the States of Ts'e, (齊), Heu (許), Shin (申), and Leu (呂) or Foo (甫). The four great mountains, or the Spirits presiding over them, were supposed to have a special interest in it, and hence are here said to have sent down a Spirit or Spirits which caused the birth of the princes of Shin and Foo, whom the writer of the ode had in his mind's eye. On the 3d line, 'The mountains sent down spirits,' Hwang Ch'un (黃櫄, Sung dyn.) remarks that it is merely a personification of the poet's fancy, to show how High Heaven had a mind to revive the fortunes of Chow, and that we need not trouble ourselves about whether there were such Spirits or not (惟嶽降神, 乃詩人形容之辭, 以見上天興周之意, 不必泥其有無也). By 申 and 甫 we must understand the princes of those States. There can be no doubt that by 申 is intended the 申伯 of the ode, and as we know that 申 was a marquisate, I have translated these characters by the Chief of Shin, with reference to the authority which we must suppose was given to the marquis over the States of the south generally. Choo supposes that 甫 indicates the marquis of Leu or Foo, to whom we owe the 27th Book of the 5th Part of the Shoo,—a prince of the time of king Muh, anterior to Seuen by nearly two centuries. A contemporary of the marquis of Shin must be intended, a descendant of that previous worthy, who had rendered important service to Seuen. Very absurd is the view of Yen Ts'an, that the person intended was Chung Shan-foo, who was the chief minister to Seuen. This interpretation is traceable to a comment of Ch'ing on the Le Ke, XXVI. 8, where the stanza is quoted. But we know from other sources that that Chung Shan-foo was not a Këang at all;—Sss ou the next ode.

Ll. 5—8. 翰,—as in II. vii. I. 3, *et al.* The 于 in ll. 7, 8, and also in l. 4, st. 6, is the preposition, = 於, 'in,' 'at,' &c., the order of the characters being inverted for the sake of euphony. So says Wang Yin-che, the great Authority upon the particles. His words are—于, 於也, 常語也, 亦有於句中倒用者; and then he adduces the above three instances from this ode. 蕃,—as in ii. X. 8, 'a sereen.' 宣=宣其德澤,—as in the translation.

St. 2. Ll. 1—4. 亹亹,—as in i. I. 2. Choo, indeed, says the phrase is used differently in the two places, but I cannot see the difference 纘=繼, 'to continue.' It is used here with *hiphil* force. The king would have him continue his services in a new sphere (王使之繼).

三章 王命申伯。式是南邦。因是謝人。以作爾庸。王命召伯。徹申伯土田。王命傅御。遷其私人。

3 The king gave charge to the chief of Shin,
'Be a pattern to the regions of the south,
And by means of those people of Sëay,
Proceed to display your merit.'
The king gave charge to the earl of Shaou,
To make the statutory definition of the territory and fields of
the chief of Shin.
The king gave charge to the chief's steward
To remove the members of his family to the spot.

事 refers to the services he had already rendered to the throne. I much prefer this to Choo's view of it as 'the services of his forefathers (先世之事).' 邑 is here used in the sense of 'a capital city,' as in i. X. 2, and the single term = the 作邑 there. The two 于 have to be disregarded, though there is a plausibility in Ying-tah's explanation of the first by 往, 'to go to,' and the second as the preposition. 式 = 'to give a pattern to (使諸侯以爲法).' Ch'in P'ăng-fei remarks that, in this 4th line, we have the commission of the marquis to take the leadership of the southern States (命爲州牧).

Ll. 5,—8. 召伯,—see on II. viii. III. It is supposed that the earl of Shaou was minister of Works, and that on him devolved the duty of arranging the details of every new apportionment of territory. He was also, we may suppose, one of the *kung* at the court; but all this does not affect the translation of 伯 by 'earl.' 定宅, 'to settle the residences,' must mean to do all that was necessary to be done, as described in st. 4, for the chief of Shin's taking up his residence in Sëay. Ll. 7,8 refer to what he should do when settled there. 登 is defined by 成, 'complete.' Yen Ts'an tries in vain to bring out a suitable meaning from the ordinary acceptation of the term,—'to ascend.' L. 8 identifies him with his descendants.

St. 3. Ll. 1—4. L. 2. = l. 4 of last stanza. L. 3. Sëay was to be the centre of the State. The city and the country round it would be more thickly peopled than other parts; and there the chief should lay the foundations of his influence, which should thence go forth. 因 simply = 'by means of.' 作 = 奮起, 'to put forth vigorously,' 'to display.' 庸 = 功, 'merit,' or 'service.' Maou absurdly interprets the term as if it were 墉, = 城, 'walls.'

Ll. 5—8. 徹土田,—comp. 徹田, in ii. VI. 5, where duke Lëw does for himself what the earl of Shaou is here told to do for Shin. The terms mean to lay out the land on the principle of mutual cultivation, so that a fixed revenue might be made sure for the chief. L. 7. By 傅御, 'master and manager,' we are to understand, probably, the steward or principal officer of the marquis's household in Haou. So Choo takes the terms;—申伯家臣之長. Then 私人, 'private men,' will be all the members of the household, the whole family, rather than 家臣, 'the officers of it,' as Maou explains the phrase. As the 'Complete Digest' expands ll. 7, 8, 私人不遷,無以遂燕居之樂,王又命申伯之傅御遷其私人,而室家之歡,自是安矣, 'While his family was not removed to his new residence, the chief could not enjoy his domestic bliss, and the king further ordered his principal officer to convey the household to Sëay.' The only difficulty in my mind is that I do not see why the king should have given orders for this;—was it not competent for the chief himself to do so?

四章 申伯之功。召伯是營。有俶其城。寢廟既成。既成藐藐。王錫申伯。四牡蹻蹻。鉤膺濯濯。

五章 王遣申伯。路車乘馬。我圖爾居。莫如南土。錫爾介圭。以作爾寶。

4 Of the services of the chief of Shin,
The foundation was laid by the earl of Shaou;
Who built first the walls [of his city],
And then completed his ancestral temple.
When the temple was completed, wide and grand,
The king conferred on the chief of Shin
Four noble steeds,
With their hooks for the trappings of the breast-bands, glittering bright.

5 The king sent away the chief of Shin,
With a carriage of state and its team of horses.
'I have consulted about your residence,
That it had best be fixed in the South.
I confer on you a great sceptre,
As the symbol of your dignity.

St. 4. Ll. 1—4 tell us how the earl of Shaou accomplished part of the charge committed to him. The critics will nearly all of them have it, that l. 1 relates to the chief of Shin's occupancy of Sëay, so that 功 is merely = 事, 'affair;' and then 營 in l. 2 is 'the building of that city.' But I must take 功 with a higher and more general meaning. The line is a proleptical description by his friend, Yin Keih-foo, of the services which the chief in his new sphere would render to Chow; and of which the foundation was laid by the earl of Shaou in fulfilling the commission given to him by the king. 俶 = 始, 'commencement.' 城, — 'walls;' *i. e.*, the walls of Sëay. 寢廟, together,—'the ancestral temple;' as in II. v. IV. 4.

Ll. 5—8. We are to suppose that news of the completion of Sëay has been sent to the court, and the king dispatches the now marquis to his fief. 藐藐 describes the appearance of the temple as deep and solemn (深貌). 蹻蹻 = 壯貌, 'strong-looking;'—comp. the same phrase in ii. X. 4. 鉤膺,—as in II. iii. IV. 1. 濯濯 = 光明貌, 'bright-looking.' These steeds with their equipments were tokens of the royal favour, usually granted on occasions of investiture. The subject is continued in the next stanza.

St. 5. St. 2. The state-carriage here would be one adorned with ivory, as being conferred on a prince of a different surname from the royal House;—See on II. vii. VIII. 1. The team was that described in prec. stanza. Ll. 3, 4. 圖 refers to the thought and consideration with which the king had determined on placing his relative as the chief of Shin in the South. That quarter of the kingdom required his presence and services more than any other. Ll. 5, 6. 圭 was the jade-token of rank, which the princes of States held as the emblem of their dignity, and which they carried with them when they appeared at court. I do not know that we are to find any special meaning in the adjunct of 介 = 大, 'great,' with which the *kwei* is mentioned here.

往近王舅。南土是保。

六章 申伯信邁。王餞于郿。申伯還南。謝于誠歸。王命召伯。徹申伯土疆。以峙其粻。式遄其行。

七章 申伯番番。既

Go, my uncle,
And protect the country of the South.'

6 The chief of Shin took his departure,
And the king gave him a parting feast in Mei.
Then the chief of Shin returned, [and proceeded] to the south,
And found himself at last in Sëay.
The king had given charge to the earl of Shaou,
To make the statutory division of the lands,
And to lay up stores of provisions,
That the progress of the chief might be accelerated.

7 Martial-like, the chief of Shin
Entered into Sëay.

If it were merely the token of a marquis, it would be the 信圭; if the marquis of Shin, as chief of the South, ranked above an ordinary marquis, it may have been the 桓圭, proper to a duke;—some even say the 鎮圭, which was proper to the king himself. 寶=瑞, in the Shoo, II. i. 7, meaning 'a symbol of rank.' Ll. 7, 3. 近 is used here merely as a particle, =其 in the line which we have often met with,—彼其之子. 近 is probably a mistake for 迈, which is an obsolete synonym of that 其;—see Wang Yin-che on 其 (read 記). 王舅, 'king's uncle,'=my uncle. We thus know that king Seuen's mother must have been a Këang, and that the chief of Shin was her brother. [The 舅 here = 舅氏 in I. xi. IX., where I have inadvertently translated the terms by 'mother's nephew,' instead of 'mother's brother.' Lacharme is correct in rendering them there, as 舅 here, by '*avunculus*.' Ch'ung-urh was duke Hëen's son, and not his grandson.]

St. 6. Ll. 1—4. I have said in the introductory note, that the 還 and 歸 here seem to point to the chief's having previously been settled in the south. A closer study of these lines, however, enables us to explain the terms without our being obliged to draw such a conclusion from them. The king gave a parting feast to the chief in Mei, the name of which still remains in one of the districts, dep. Fung-ts'ëang. It lay west from the capital Haou, and as Ying-tăh observes, 'The way from Haou to Shin did not lie through Mei. The king was then on a visit of inspection to K'e-chow, and so it was that he gave his charge and the parting-feast to the chief in Mei, who immediately after returned to Haou (還歸於鎬), and thence proceeded to Shin.' Thus the 還南 does not refer to the chief of Shin's having been formerly in the south; and 歸 need not have any more meaning than I have given it in the translation. 邁=行, 'to go,' 'to proceed.' 信 and 誠 intimate that the king had detained him once and again (以見王之數留,疑於行之不果故也). 餞,—see in I. iii. XIV.

Ll. 5—8. When the chief was once on the way, there was nothing to detain him, as all previous preparations had been made for his journey. L. 6,—as l. 6 of st. 3. 峙=積, or 聚, 'to accumulate,' or 'store up.' 粻=糧,='provisions.' 式 is the initial particle. 遄=速, 'to hasten.'

入于謝。徒御嘽嘽。周邦咸喜。戎有良翰。不顯申伯。王之元舅。文武是憲。

八章 申伯之德。柔惠且直。揉此萬邦。聞于四國。吉甫作誦。其詩孔碩。其風肆好。以贈申伯。

His footmen and charioteers were numerous,
And throughout the regions of Chow all rejoiced.
'You have got a good support:—
Very distinguished is the chief of Shin,
The great uncle of the king,
The pattern of the officers, both civil and military.'

8 The virtue of the chief of Shin
Is mild, and regulated, and upright.
He will keep all these countries in order,
And be famed throughout the kingdom.
[I], Keih-foo, made this song
An ode of great excellence,
Of influence good,
To present to the chief of Shin.

St. 7. Ll. 1—4. 番番=武勇貌, 'martial-looking;'—compare the same characters in the Shoo, V. xxx. 5, where K'ung Gan-kwoh would interpret them in the same way. 嘽嘽,—as in II. iii. IV. 4. 周邦, 'the regions of Chow,'=周人, 'the people of Chow.' In ll. 5—8 we have the people of Chow congratulating one another—with little cause, as it turned out—on the security which they might now feel with regard to their southern borders. 戎=汝, 'you;'—as in ii. IX. 4. 不顯,—as in i. I. 1, *et al.* 憲=法, 'to afford a pattern to.' Some take the term as='to take a pattern from,' as if the line='Taking the kings Wăn and Woo as his pattern;' but this does not suit the connection so well.

St. 8. The author of the ode gives expression to his appreciation of his friend, and his hopes of his doing great things in the south. He shows also that he had a sufficiently good opinion of his own composition. Ll. 1—4. 惠=順, as in III. 8, *et al.*; meaning that the chief's virtue was regulated, so as to be in accordance with reason and principle. 'It contained,' says Yen Ts'an, 'the elements of mild docility, and stout straight-forwardness, the union of which is necessary to make virtue complete.' Choo explains 揉 by 治, and Ch'ing by 順;='to rule,' 'to keep in obedience.' The dict. gives the character with this meaning in the 1st tone. The 2d tone gives a better meaning,—'to make what is crooked straight.' Ll. 5—8. 誦,—as in II. iv. VII. 10; with reference to the piece as intended to be sung. Choo defines 風 by 聲, 'sound,' or 'notes.' I must think the meaning of the term here is 'influence.' 'It was sufficient,' says Yen Ts'an, 'to affect and move the good in men's hearts.'

The rhymes are—in st. 1, 天, 神, 申, cat. 12, t. 1; 翰, 蕃, 宣 cat. 14: in 2, 事, 式, cat. 1, t. 2; 伯*, 宅*, cat. 5, t. 3; 邦, 功,

VI. *Ching min.*

烝民

一章

天生烝民。有物有則。民之秉彝。好是懿德。天監有周。昭假于下。保兹天子。生仲山甫。

1 Heaven, in giving birth to the multitudes of the people,
To every faculty and relationship annexed its law.
The people possess this normal nature,
And they [consequently] love its normal virtue.
Heaven beheld the ruler of Chow,
Brilliantly affecting it by his conduct below;
And to maintain him, its Son,
Gave birth to Chung Shan-foo.

cat. 9: in 3, 邦, 庸, *ib.*; 田, 人, cat. 12, t. 1: in 4, 營, 城, 成, cat. 11; 藐*, 蹻*, 濯*, cat. 2: in 5, 馬*, 土, cat. 5, t. 2; 寶*, 保*, cat. 3, t. 2: in 6, 郿, 歸, cat. 15, t. 1; 疆, 粻, 行*, cat. 10: in 7, 番*, 嘽, 翰, 憲, cat. 14: in 8, 德, 直, 國, cat. 1, t. 3; 碩*, 伯*, cat. 5, t. 3.

Ode 6. Narrative. CELEBRATING THE VIRTUES OF CHUNG SHAN-FOO, WHO APPEARS TO HAVE BEEN THE PRINCIPAL MINISTER OF KING SEUEN, AND HIS DESPATCH TO THE EAST, TO FORTIFY THE CAPITAL OF THE STATE OF TS'E. Like the preceding ode, this was also made by Yin Keih-foo, to present to his friend on his departure from the court.

St. 1. Ll. 1—4 would in themselves be difficult to interpret, but we get an idea of the meaning, which has been attached to them from a very early time, by Mencius' quotation of them in support of his doctrine of the goodness of human nature, and the remarks on them which he attributes to Confucius;—see Mencius, V. Pt. i. VI. 8. 烝 = 衆, 'all;' and 烝民, 'all the people,'=mankind generally. 有物有則, —'there are things, and there are their laws (則=法).' But the 'things' must be understood of what belongs to the human constitution; and the critics interpret the term most generally, with reference to all man's bodily faculties and all the relationships of society. Every faculty has its function to fulfil, and every relationship its duty to discharge. The function and the duty are the laws which the human being has to observe;—the seeing clearly, for instance, with the eyes, and hearing distinctly with the ears; the maintenance of righteousness between ruler and minister, and of affection between parent and child. This is the normal nature called 彝 in l. 3, and elsewhere denominated 常性 and 恆性. 秉, I think, must = 'to be endowed with.' In l. 4 the 'admirable virtue' is the nature fulfilling the various laws of its constitution. The student may find the following sentences of Chin Tih-sëw interesting:—則者, 準則之謂, 一定而不可易也. 彝而言秉者, 渾然一理, 具於吾心, 不可移奪, 若秉執然, 爲其有此, 故於美德, 無不知好之者, 仁義忠孝, 所謂美德也, 人無賢愚, 莫不好之也.

Ll. 5—8. 監=視, 'to see.' 有周='the ruler of Chow;' the same as 'the Son of Heaven' in l. 7. 昭假于下,—昭假, as in IV. 8, l. 4, denoting the effect of king Seuen's character and conduct of his govt. on Heaven, their immediate effect being 'below,' on the multitudes of the people. Thus the line=明明在下, 赫赫在上, in i. II. 1. As Choo Kung-ts'een says, 明德在下, 而感格于天. The connection between these lines, and those that precede seems to be this,—that Heaven produces all men with the good nature there described; but on occasions it produces others with virtue and powers peculiar to themselves. Such an occasion was presented by the case of king Seuen, and therefore, to mark its appreciation of him, and for his help, it now produced Chung Shan-foo. So, the critics generally. As Wang Chih (王質; Sung dyn.)

二章 仲山甫之德。柔嘉維則。令儀令色。小心翼翼。古訓是式。威儀是力。天子是若。明命使賦。

三章 王命仲山甫。式是百辟。纘戎祖考。王躬

2 The virtue of Chung Shan-foo
Is mild and admirable, according as it ought to be.
Good is his deportment; good his looks;
The lessons of antiquity are his law;
He is strenuously attentive to his deportment.
In full accord with the Son of Heaven,
He is employed to spread abroad his bright decrees.

3 The king gave charge to Chung Shan-foo:—
'Be a pattern to all the princes;
Continue [the services of] your ancestors.
You have to protect the royal person;

says, 民之秉彝好德，蓋其常稟，然天有特爲時而生者，則與常稟不同，所謂出乎其類，拔乎其萃者. To the same effect Yen Ts'an:—天眷宣王，爲生賢佐也. As to the personage, whose birth is thus specially ascribed to Heaven, both Maou and Choo say that the three characters 仲山甫 were his designation. This does not seem quite accurate. He was a descendant of king T'ae, styled Yu-chung (虞仲), whom king Seuen, because of his merits appointed marquis of Fan (樊侯), when he adopted 仲 as his 氏 or clan name. His surname of course was Ke (姬); and Shan-foo was his designation. After a time, the State of Fan lapsed again to Chow, and another family received it as its appanage, taking the surname of Fan. Such is the account given, after much research, by Wang Taou. The dict. appears to be wrong in saying that Fan became the surname of Shan-foo's descendants.

St. 2,—the virtue of Chung Shan-foo. L. 2. 維則 is to be referred back to 有則 in the last stanza. His virtue mild and admirable, was according to the law for it;—we might translate—'was normal.' As Leu says, 'If the mildness had gone beyond that standard, it would have been weakness.' L. 3. We must construe 令 with a *hiphil* force. As the 'Essence and Flower of the She' expands the 令儀,—外則令善其容止. L. 5. By 古訓, 'ancient lessons,' we must understand the rules and maxims of the former sage kings. 式=法, 'to take as the law,' 'to imitate.' L. 6. 力 is used as a verb, =勉, 'to be strenuous with.' L. 7. 若=順, 'to be in accordance with.' King and minister were drawn together by a mutual sympathy and a common aim. L. 8. 明命, 'the brilliant orders,' belong to the king. 賦=布, 'to spread abroad;' meaning to make known, and carry into execution.

St. 3. L. 1. When the king gave the charge to Shan-foo, which is contained in ll. 2—8, we cannot tell. I apprehend it is merely the writer's way of indicating the important functions with which his hero was entrusted. L. 2. 式='to give law, be a pattern, to.' 百辟=all the princes of the States. From this line it is inferred that Shan-foo was king Seuen's chief minister (冢宰，總領諸侯). L. 3. 戎=汝, 'you;'—as in st. 7. of prec. ode. From l. 4. it is inferred that with the office of chief minister Shan-foo united that of Grand-guardian (大保), which latter Choo thinks may have been hereditary in his family. L. 5.

是保。出納王命。王之喉舌。賦政于外。四方爰發。

四章 肅肅王命。仲山甫將之。邦國若否。仲山甫明之。既明且哲。以保其身。夙夜匪解。以事一人。

五章 人亦有言。柔則茹之。剛則吐之。維仲山甫。

Give out the royal decrees, and report on them.
Be the king's throat and tongue;
Spread his government abroad,
So that in all quarters it shall be responded to.'

4 Most dignified was the king's charge,
And Chung Shan-foo carries it into execution.
In the States, the princes, be they good or bad,
Are clearly distinguished by Chung Shan-foo.
Intelligent is he and wise,
Protecting his own person;
Never idle, day or night,
In the service of the One man.

5 The people have a saying:—
'The soft is devoured,
And the hard is ejected from the mouth.'
But Chung Shan-foo

is understood as in the translation. 王命=明命 of last st.; 出 is to receive the king's decrees and send them forth (承而布之); 納 is to report again to the king on the progress and effects of these (行而復之). L. 1. 'Throat and tongue'=mouth-piece. l. 8. 發=起而應之, 'to rise and respond to.' 爰,—'hereon.' The king expresses the issue, as if it were already an accomplished fact.

St. 4. Ll. 1, 2. 肅肅=嚴, 'grave,' 'dignified.' 將=奉行, 'to carry into execution.' Ll. 3, 4. 若=順, 'obedient.' 若否=臧否, 'good or bad.' By the 'States' we are to understand the princes of them. 明=辨而明之, 'to distinguish clearly.' Ll. 5—8. 明 and 哲 are distinguished as the quality of wisdom (哲) and the manifestation of it (明者哲之發, 哲者明之實).

St. 5. The virtue of Shan-foo is here shown to have nothing feeble in its mildness, but to be equally characterized by gentleness and firmness. People generally eat readily what is soft, and cast out of their mouths what is hard for the teeth; and so a bad minister will oppress those who cannot resist, and keep away from those whom it would be dangerous to meddle with.

柔亦不茹。剛亦不
吐。不侮矜寡。不畏
彊禦。
六章
人亦有言。德輶如
毛。民鮮克舉之。我
儀圖之。維仲山甫
舉之。愛莫助之。袞
職有闕。維仲山甫
補之。
七章
仲山甫出祖。四牡

Does not devour the soft,
Nor eject the powerful.
He does not insult the poor or the widow;
He does not fear the strong or the oppressive.

6 The people have a saying:—
'Virtue is light as a hair,
But few are able to lift it.'
When I think of the matter,
It is only Chung Shan-foo that can lift it.
I love him, but can do nothing to help him.
Any defects in the king's duties
Are supplied by Chung Shan-foo.

7 Chung Shan-foo went forth, having sacrificed to the Spirit of the road.
His four steeds were strong;

But it was not so with Shan-foo. 茹 = 食, 'to eat.' Choo explains it by 納, 'to receive,' 'to take in;' which hardly seems necessary. 矜,—as in II.viii.X.2, 'wifeless.' But wifeless men and widows are mentioned merely as specimens of the helpless classes, which might be safely insulted, but which Shan-foo did not insult. 彊禦,—as in I. 2, 3.

St. 6. Keih-foo exalts here to the utmost the virtue of his friend. Ll. 2, 3. Virtue ought to be light and easy of practice, as it is that for which man was made; but alas! few people are actually virtuous. This a common saying of those times attested. 輶 = 輕, 'to be light.' Ll. 3,—5. 儀 = 度, 'to estimate,' 'to calculate.' It is much better to take the term thus, than to try to keep the meaning of 匹, 'mate,' 'comrade,' which 儀 sometimes has. Ch'ing did so; and Yen Ts'an, after him, says, 'I examine, and among my comrades there is none but Chung Shan-foo who can lift up the hair of virtue. L. 5 says that he would be glad to help Shan-foo, but his virtue was complete without any help. Ll. 7, 8. 袞,—see on I. xv. VI. 1. By 袞職 we must understand 'the duties of the king,' *i.e.*, of him who wore the 袞 dress.

We come at last, in st. 7, to the occasion on which the ode was made, the despatch of Chung Shan-foo by the king to fortify the principal city of Ts'e. We must suppose that the city was the capital of Ts'e, for if it had been any other, it would have been mentioned more particularly. We have, however, no record in history of the transaction. In the 20th year of king Le, B.C. 858, duke Hëen of Ts'e moved his capital to Lin-tsze (臨菑); but we can hardly suppose that it

業業。征夫捷捷。每
懷靡及。四牡彭彭。
八鸞鏘鏘。王命仲
山甫。城彼東方。
八章 四牡騤騤。八鸞喈
喈。仲山甫徂齊。式
遄其歸。吉甫作誦。
穆如淸風。仲山甫
永懷。以慰其心。

His men were alert;
He was always anxious lest he should not be equal to his commission;
His steeds went on without stopping,
To the tinkling of their eight bells.
The king had given charge to Chung Shan-foo,
To fortify the city there in the east.

8 With his four steeds so strong,
And their eight bells, all tinkling,
Chung Shan-foo proceeded to Ts'e;—
And he will soon return.
I, Yin Keih-foo, have made this song:—
May it enter like a quiet wind,
Among the constant anxieties of Chung Shan-foo,
To soothe his mind!

had remained unfortified for so long a time,—perhaps half a century. There had been many troubles in Ts'e, and the fortifications of its capital may have been in need of repair. L. 1. 祖 was the name for a sacrifice to the Spirit of roads, at the commencement of a journey or expedition. It would be of little use trying to ascertain what ancient personage was sacrificed to as such. L. 2,—as in II. i. VII. 4. L. 3. 征夫,—as in II. vii. X. 2, 3. 捷捷,=疾貌, expressing the rapidity with which they marched;—comp. the same phrase in II. v. VI. 4. L. 4=常恐不及事也. It may be referred either to Shan-foo, or to his men, whom he animated with his own spirit. L. 5,—as in i. II. 8. L. 6. Comp. l. 4 in II. iii. VIII. 1. 鏘 here=將 there. L. 8. By 東方 we are to understand Ts'e, in the east of the kingdom.

St. 8. L. 1,—as in III. 2. L. 2,—see II. vi. IV. 2. L. 4. Comp. l. 8 in V. 6. The line may be taken as a wish, or indicatively as in the translation, and expressing Keih-foo's confidence in his friend's ability to accomplish speedily the object of his mission. L. 5,—as in VI. 8. L. 6. It is difficult to translate the 穆, which Choo defines by 深長, 'deep and long.' Evidently it is intended to characterize the influence which the ode should have on Shan-foo, like that of a clear and quiet wind on external nature.

The rhymes are—in st. 1, 則, 德, cat. 1, t. 3; 下*, 甫, cat. 5, t. 2: in 2, 德, 則, 色, 翼, 式, 力, cat. 1, t. 3; 若*, 賦, cat. 5, t. 2: in 3, 考*, 保*, cat. 3, t. 2; 舌, 外, 發, cat. 15, t. 3. Lines 1, 2 do not rhyme together, nor with any of the others. In 4, 將, 明*, cat. 10; 身, 人, cat. 12, t. 1: in 5, 茹, 吐,

VII. *Han yih.*

韓奕

一章 奕奕梁山。維禹甸之。有倬其道。韓侯受命。王親命之。纘戎祖考。無廢朕命。夙夜匪解。虔共爾位。朕命不易。

1 Very grand is the mountain of Lëang,
Which was made cultivable by Yu.
Bright is the way from it,
[Along which came] the marquis of Han to receive investiture.
The king himself gave the charge:—
'Continue the services of your ancestors;
Let not my charge to you come to nought.
Be diligent, early and late,
And reverently discharge your duties;—
So shall my appointment of you not change.

甫, 茹, 吐, 寡*, 禦, cat. 5, t. 2: in 6, 舉, 擧, 助, 補, *ib.*: in 7, 業, 捷*, 及 (prop. cat. 7), cat. 8, t. 3; 彭*, 鏘, 方, cat. 10: in 8, 騤, 喈, 齊, 歸, cat. 15, t. 1; 風*, 心, cat. 7, t. 1.

Ode 7. Narrative. CELEBRATING THE MARQUIS OF HAN:—HIS INVESTITURE, AND THE KING'S CHARGE TO HIM; THE GIFTS HE RECEIVED, AND THE PARTING FEAST; HIS MARRIAGE; THE EXCELLENCE OF HIS TERRITORY; AND HIS SWAY OVER THE REGIONS OF THE NORTH. The ode is referred by the Preface to the time of king Seuen, which is not controverted by any of the critics, and the authorship to Yin Keih-foo, but this point is not so clear. The ode itself does not say it, nor is there any authority for it independent of the statement in the Preface. The Han which is spoken of was a marquisate, held by Kes, sprung from one of the sons of king Woo. After the time of king Seuen, it was extinguished by the State of Tsin, and assigned to one of the ministers of that growing dominion, who took the clan-name of Han. It subsequently, on the breaking up of Tsin, after the Ch'un Ts'ëw period, became one of the seven great States into which the kingdom was divided,—of much larger dimensions than the original marquisate of Han.

St. 1. Ll. 1, 2. 'Mount Lëang,'—see on the Shoo, III. i. Pt. i. 4. It was considered the 'guardian hill' of Han (韓之鎮). 奕奕 is defined by 大, 'great;' but Wang Taou remarks that the reduplication of 奕 here is not to be taken as setting forth the great size of the mountain, but as a dignifying description of it (美大之詞). I think he is correct, and have translated accordingly. 甸=治, 'to regulate.' 治 is the term, in the passage of the Shoo referred to, applied to Yu's dealing with mount Lëang, whatever that was, when the inundation of the Ho was remedied, and the country around made capable of cultivation.

Ll. 3, 4. The most natural interpretation of these lines is that the prince of Han, after the death of his father, came by the regular route of communication, which was in good condition, to the capital, to receive the king's confirmation of his succession. Maou, however, refers the 道, to the method of king Seuen's administration, brilliantly reformed from the disorder which marked the reign of his father; and 命 he understands of the prince's appointment to be chief of the regions of the north (侯伯). To this I cannot agree.

Ll. 5—12 Contain the king's charge to the new marquis. L. 7. 朕 is the royal 'wo' or 'our.' 命 is the appointment of the prince, and all which was implied in it. 無廢='do not neglect,' 'do not allow to come to nought.'

榦不庭方。以佐戎辟。

二章 四牡奕奕。孔修且張。韓侯入覲。以其介圭。入覲于王。王錫韓侯。淑旂綏章。簟笰錯衡。玄袞赤舄。鉤膺鏤錫。

Be a support against those princes who do not come to court,
Thus assisting your sovereign.'

2 With his four steeds, all noble,
Very long, and large,
The marquis of Han came to court,
With the large sceptre of his rank;—
He entered and appeared before the king.
The king gave him
A fine dragon-flag, with its feathery ornaments;
A chequered bamboo-screen, and an ornamented yoke;
A dark-coloured robe with the dragons on it, and the red slippers;
The hooks for the trappings of the breast-bands, and the carved frontlets;

L. 9. 共=供, 'to discharge;' 虔=敬, 'reverently.' 爾位, 'your position,'=爾職, 'your duties;' *i.e.*, the duties of your position.' L. 10. 易=改, 'to change.' L. 11. Maou takes 庭=直, 'straight,'—as in II. vi. VIII. 1. But 不庭 is in the Tso-chuen a denomination of States whose princes did not, as was their duty, present themselves on the regular occasions in the king's court. The new marquis was to prove himself a support of the throne against such leaders of insubordination. This gives 榦 a pregnant signification, =作楨榦而正之. Choo defines it here simply by 正, 'to correct.' L. 12. The king indicates himself by 辟, here='sovereign.'

St. 2. Ll. 1—5 belong to the marquis's presenting himself at court. Ll. 1—2. 奕奕,—much as in st. 1, denoting the splendid app. of his horses. 修=長, 'long;' 張=大, 'large.' Ll. 3, 4. 覲=見, 'to appear before;'—it is the term appropriate to the feudal princes appearing before the king. The 介圭 is here the sceptre belonging to the marquises of Han,—granted originally by the king; and the prince now brought it with him, that it might be verified at the court, and so vindicate his claim to succeed to the State.

Ll. 6—12 give an enumeration of gifts conferred by the king. The critics say they are mentioned in detail, because the occasion was extraordinary, and king Seuen would show how well he knew to reward loyal duty. L. 7. 旂,—as in II. i. VIII. 3, *et al.* 淑=善, 'good;' but we must take the term here as='splendid.' So Ch'ing (旂之善色者). By 綏 (in dict, read *juy*) 章 we are to understand the pennon or signal, carried at the top of the staff to which the banner was attached, made of dyed feathers or of ox-tails, as a piece of blazonry (以爲表章), and somehow indicative of the rank of him who used it. L. 8. 簟笰,—as in II. iii. IV. 1; 錯衡,—*ib.*, st. 2. L. 9. 玄袞,—as in II. vii. VIII. 1. 赤舄;—as in I. xv. XII. 1. L. 10. 鉤膺,—as in V. 4. 'An ornament on the forehead of the horse was called *yang* (馬眉上飾曰錫).' It was made of metal,

鞹鞃淺幭。鞗革
金厄。
三章 韓侯出祖。出宿
于屠。顯父餞之。
清酒百壺。其殽
維何。炰鼈鮮魚。
其蔌維何。維筍
及蒲。其贈維何。
乘馬路車。籩豆
有且。侯氏燕胥。

The leaning-board bound with leather, and a tiger's skin to cover it,
The ends of the reins, with their metal rings.

3 When the marquis of Han left the court, he sacrificed to the Spirit of the road;
He went forth, and lodged for the night in Too.
There Hëen-foo gave him the parting feast;—
With a hundred vases of clear spirits.
And what were the viands?
Roast turtle and fresh fish.
And what were the vegetables?
Bamboo sprouts and *poo*.
And what were the gifts?
A carriage of state with its team.
Many were the vessels of sauces and fruits;
And the other princes [at court] joined in the feast.

engraven or inlaid (鏤). L. 11. 鞹鞃,—the *k'ang* was a cross-board fixed in the the carriage, against which the parties in it might lean, and for the sake of greater strength it was bound with leather (横木可憑者,以鞹持之,使牢固). 淺 is taken for 虎皮, 'a tiger's skin,' so called from the shortness of the hair. This was laid over the leaning board to cover it (幭). L. 12. 鞗革,—as in II.ii.IX.4. The 金厄 were metal rings, with which these ends of the reins were fitted and ornamented.

St. 3. L. 1. 出 refers to the new marquis's leaving the capital, on his return to Han. 祖,—as in VI. 7. L. 2. 屠 must be the name of some place not far from the capital, where the marquis halted,—no doubt, in expectation of the parting feast. Ll. 3 餞,—as in V. 6. Hëen-foo must have been some noble and high minister, delegated by the king to preside at the parting-feast. Some erroneously suppose that it was given as by himself (奉王命也,非朋友私餞; Këang). L. 4 is intended to show on what a large scale it was. L. 6. 炰鼈,—as in II. iii. III. 6. L. 7. 蔌 is a general name for culinary vegetables (菜茹之總名). L. 8. The 筍, or bamboo sprouts, are well known as a vegetable; but I cannot tell what the *poo* were. In the Chow Le, however, I. v. 61, we find them mentioned as one of the staple articles for the vegetable dishes, under the name of 深蒲, which Biot has translated by '*des pieds de jonc pris au fond de l'eau.*' L. 10. The carriage would be one of those adorned with metal, as the marquis was a Ke. L. 11. 且 has given to it here the meaning of 多貌, 'the app. of being many.' L. 12. 侯氏, 'the princes,' is a designation of the

四章

韓侯取妻。汾王之甥。蹶父之子。韓侯迎止。于蹶之里。百兩彭彭。八鸞鏘鏘。不顯其光。諸娣從之。祁祁如雲。韓侯顧之。爛其盈門。

4 The marquis of Han took to himself a wife,—
A niece of king Fun,
The daughter of Kwei-foo.
The marquis of Han went to receive her,
To the residence of Kwei.
His hundred chariots were in grand array,
The eight bells of each emitting their tinkling;—
Illustrious was the glory [of the occasion].
The virgins, her companions, followed the lady,
Leisurely like a beautiful cloud.
The marquis of Han looked round at them,
Filling the gate with their splendour.

other princes who were at court at the time (覲禮諸侯來朝者之稱). I prefer to take 胥 as the final particle, instead of = 相, with 燕胥 for 相胥 on account of the rhyme. Choo mentions both constructions, himself preferring the latter. I think he would also restrict 侯氏 to the marquis of Han, though he explains the phrase as has been done above. The view in the translation however, is quite legitimate. K'ang-shing says, 諸侯在京師未去者,於顯父餞之時,皆來相與燕,其籩豆且然,榮其多也.

St. 4. The marriage of the young prince. To this the marquis seems to have proceeded immediately after his return to Han. It was the rule, indeed, that marriage should follow immediately that a feudal prince had concluded the mourning for his father, and had received the royal sanction to his succession. L. 2. By king Fun we are to understand king Le, who was so styled from the river Fun, which was near Che where he lived so long after he was driven from the throne. One of Le's sisters must have been married to the father of the lady, so that she was his 甥, or niece. Kwei-foo was probably the designation of the father of the lady; or, as Ying-tah says, *Kwei* may have been his clan name, and *Foo* the designation. That he was a minister of the court of Chow is inferred from l. 2 of next stanza. Had he been one of the feudal princes, his State would have been mentioned. His surname, it appears also from next st., was K'eih,—the surname, acc. to tradition, of one of the sons of Hwang-te. Ll. 4—5. 迎 intimates that the marquis went in person to meet his bride. 止 is the final particle. 里 = 居, 'the place of residence.' This was probably the city assigned to Kwei-foo, and would not be far from the capital (必在王城外; Ho K'ëue). Ll. 6, 7. 百兩,—as in I. ii. I; 彭彭,—as in I. viii. X. 3. L. 7,—as is VII. 7. L. 8,—as in i. II. 5. Ll. 9, 10. 諸娣,—'all the younger sisters.' The bride was accompanied by a younger sister and a cousin;—virgins from the harem of her father. Then two Houses of the same surname sent, each, a young lady with similar suite, to accompany her; so that a feudal prince was said to marry nine ladies at once (諸侯一娶九女). All these must be included in the 諸女, and might well be said to look like a cloud. Maou defines 祁祁 by 徐靚, 'leisurely and adorned.' The marquis might well look round and admire.

五章 蹶父孔武。靡國不到。爲韓姞相攸。莫如韓樂。孔樂韓土。川澤訏訏。魴鱮甫甫。麀鹿噳噳。有熊有羆。有貓有虎。慶既令居。韓姞燕譽。

六章 溥彼韓城。燕師所完。以先祖受命。因

5 Kwei-foo is very martial,
And there is no State which he had not visited.
When he would select a home for Han-k'eih,
There seemed none so pleasant as Han.
Very pleasant is the territory of Han,
With its large streams and meres,
Full of big bream and tench;
With its multitudes of deer,
With its bears and grisly bears;
With its wild-cats and tigers.
Glad was he of so admirable a situation,
And here Han-k'eih found rest and joy.

6 Large is the wall of [the city of] Han,
Built by the multitudes of Yen.
As his ancestor had received charge

St. 5. Ll. 1—4. I have referred, on the last stanza, to the evidence these lines supply that Kwei-foo was a high minister of the court, who had been employed on many missions to the different States. He had, evidently, and very properly, taken the opportunity to look out for a good match for his daughter; and Ying-tah is troubled, unnecessarily, to defend him against a charge of violating the established rule that the family or friends of the gentleman must take the initiative. 韓姞 is the daughter,—a *K'eih* originally, and then distinguished from all other *K'eihs* as the wife of the prince of Han.

Ll. 5—10 are descriptive of the pleasantness of Han. 訏訏 and 甫甫 set forth the large size of the rivers and marshes, and of their finny inhabitants. 麀鹿,—see i. VIII. 2; but evidently they give us the idea in this place of 'deer generally.' 噳噳＝衆, 'to be in multitudes.' 貓, 'a cat,' is here＝a wild-cat. 'It seems strange,' says Fan Ch'oo-e (范處義; Sung dyn.), 'that these wild creatures should be mentioned in proof of the pleasantness of the country; but they came into the mind of the poet, and their existence in such numbers showed how the country abounded in woods. Moreover, the skins of the bears could be worn, and their flesh would afford good eating; while the wild cats would destroy the vermin, and the tigers the wild boars which preyed upon the fields!' L. 1 has for its subject Kwei-foo. 慶(＝喜) 既＝既慶, the inversion being more euphonious. L. 12. 燕＝安, and 譽＝樂,—as in the translation.

St. 6. Ll. 1, 2. 溥＝大, 'to be large.' Yen was the State to which Shih, the duke K'ang of Shaou, was appointed; and it would appear that he had been entrusted with the charge to build and fortify the capital of the principality

時百蠻。
錫韓侯。
追其貊。
受北國。
以其伯。
墉實壑。
畝實籍。
其貔皮。
豹黃羆。
王 其 奄 因 實 實 獻 赤

To preside over all the wild tribes [of that quarter],
The king [now] gave to the marquis of Han
The Chuy and the Mih,
Forthwith to hold the States of the north,
And to preside over them as their chief;
Making strong his walls, and deep his moats,
Laying out his fields, regulating his revenues,
Presenting his skins of the white fox,
With those of the red panther and the yellow grisly bear.

VIII. *Këang Han.*

江漢

一章

江漢浮浮。武夫滔滔。匪安匪遊。淮夷來求。

1 Large was the volume of the Këang and the Han,
And the troops advanced like a flowing current.
There was no resting, no idle wandering;—
We were seeking for the tribes of the Hwae.

of Han, just as we have seen his descendant appointed by king Seuen to do the same duty for the new State of Shin. Ll. 3, 4. 先祖 will be the first marquis of Han, who received charge not only for the rule of that State, but to be president of the wild tribes beyond it. These are called 'the hundred *Man*,' as being in the Man domain (see the note on the Shoo, III. i. Pt. ii. 22). The 時=是, seems to='certain,' referring to the tribes which more particularly required attention and management in the early time. We are puzzled with the 因, which Ying-tah has endeavoured, successfully it seems to me, to account for, as meaning—'to go on to,' *i.e.*, to go on from Han to regulate those tribes. The 以, 'on the ground of,' is to be carried on to l. 5 and those that follow. L. 6. The Chuy, of whom there is no previous mention in any record, and the Mih must have been two tribes, which were now giving trouble. L. 7. 奄 may here be translated 'forthwith.' By 北國 I must understand the wild tribes of the north, called 'States' by courtesy. L. 8. 因,—as in l. 4. Ll. 9, 10. The 實,—as in ii. I. 5, where see the remark of Këang Ping-chang upon the term. The walls, moats (壑=城池), fields, and revenues, are those of Han, though I should like to think it was part of the duty of the marquis to promote the civilization of the wild tribes. 畝=治其田畝, 'to manage his fields;' 籍=正賦稅, 'to adjust his revenues;' meaning that he should attend to the cultivation of the country on the Chow system of mutual aid. Ll. 11, 12. 貔 is given in the Urh-ya as 白狐, 'a white fox.' Other authorities make it a kind of tiger or leopard; some, the white or polar bear. The 皮 must be carried on to l. 12. 豹 is a kind of leopard or panther;—see I. ii. XIV. 1, *et al.* 羆,—as in II. iv. V. 5, 6. The author of the Japanese plates says he does not know either of these animals.

既出我車。既設我旟。匪安匪舒。淮夷來鋪。

二章

江漢湯湯。武夫洸洸。經營四方。告成于王。四方既平。

We had sent forth our chariots;
We had displayed our falcon-banners.
There was no resting, no remissness;—
Against the tribes of the Hwae were we marshalled.

2 Large flowed the Këang and the Han,
And grandly martial looked the troops.
The whole country had been reduced to order,
And an announcement of our success had been made to the king.
When the whole country was pacified,

The rhymes are—in st. 1, 甸, 命*, cat. 12, t. 1; 道*, 考*, cat. 3, t. 2; 解, 易, 辟, cat. 16, t. 3: in 2, 張, 王, 章, 衡*, 錫, cat. 10; 幭 (prop. cat. 15), 厄, cat. 16, t. 3: in 3, 祖, 屠, 壺, 魚, 蒲; 車*, 且*, 胥, cat. 5, t. 1: in 4, 子, 里, cat. 1, t. 2; 彭*, 鏘, 光, cat. 10; 雲, 門, cat. 13: in 5, 到, 樂*, cat. 2; 土, 訏, 甫, 噳, 虎, cat. 5, t. 2; 居, 譽 *ib.*, t. 1: in 6, 完, 蠻, cat. 14; 貊*, 伯*, 壑, 籍*, cat. 5, t. 3; 皮*, 羆*, cat. 17.

Ode 8. Narrative. CELEBRATING AN EXPEDITION AGAINST THE MORE SOUTHERN TRIBES OF THE HWAE, AND THE WORK DONE FOR THE KING IN THEIR COUNTRY, BY HOO, THE EARL OF SHAOU, WITH THE MANNER IN WHICH THE KING REWARDED HIM AND HE RESPONDED TO THE ROYAL FAVOUR. This is another of the odes of king Seuen's time, and the expedition celebrated in it is assigned in the common chronology to the second year of his reign, B. C. 825 (or, counting A. D. as 1, 826). The Preface attributes its composition, as in the case of the prec. ode, to Yin Keih-foo; but the internal evidence of the piece is sufficient to discredit such an authorship. The 我 in st. 1 shows that it was written by some one—one of the officers—in the expedition; and the date of the composition is to be placed at the time indicated in the second stanza, when the army had returned in triumph to the junction of the Këang and the Han. The earl of Shaou who commanded in it is the same whose services at the formation of the State of Shin are commemorated in ode 5.

St. 1. Ll. 1, 2. The mention of the Këang and the Han together indicates to us their point of junction at the present Han-k'ow;—see on the Shoo, III. i. Pt. ii, 8, 9, *et al.* The troops had marched thither from the north, and then pursued their course along the united stream, thus placing themselves on the south of the tribes about the Hwae. It is remarked that they could safely take that decided course, because the tribes of King Chow had previously been reduced to order, as related in II. iii. IV. 浮浮, describes 'the appearance of the vast volume of the rivers (水盛貌).' 武夫 is to be taken of the troops of the expedition generally,—all 'warriors.' 滔滔,—as in I. viii. X. 4. Ll. 3, 4. 安,—'to rest,' to take the thing easily; 遊,—'to wander,' to march in a sauntering manner. 來, here and throughout the ode,=是. So, Wang Yin-che. This view of the character makes the construction simple and easy. The statement that the troops were come *to seek* the enemy strikingly sets forth their ardour. Ll. 5, 6. See II. i. VIII. 2. Ll. 7, 8. 舒=寬舒, 'to be remiss.' 鋪=陳, 'to marshal,' or to 'be in array.' The Hwae,—see on the Shoo, III. i. Pt. ii. 11.

St. 2. The expedition had been entirely successful, and we must suppose that the army was now returned to the junction of the Këang and the Han, and was halting till an answer should be received from the king to the announcement of the success which had been made. Ll. 1, 2. 湯湯,—as in I. viii. X. 3. 洸洸=武貌, 'martial-looking.' Ll. 3, 4 must be translated in the past-complete tense. Ll. 3, 4. The 四方 refers to all the quarters of the country occupied by the tribes against which the expedition had been sent. 經營,—'we

王國庶定。時靡有爭。王心載寧。

江漢之滸。王命召虎。式辟四方。徹我疆土。匪疚匪棘。王國來極。于疆于理。至于南海。

The king's State began to feel settled.
There was then an end of strife,
And the king's heart was composed.

3 On the banks of the Këang and the Han,
The king had given charge to Hoo of Shaou:—
'Open up the whole of the country;
Make the statutory division of my lands there;
Not to distress the people, nor with urgency,
But making them conform to the royal state.
Make the larger and the smaller divisions of the ground,
As far as the southern sea.'

had planned and built;' *i. e.*, we had reduced it to order, we had done all that could be done for it. 成—'success,' the accomplishment of all that had been intended. Ll. 5, 6. 四方,—as in l. 3. 王國 must be taken, I think, of the royal State, the king's domain. 庶 is defined by 幸. It expresses an auspice very confidently. In l. 7 the writer perhaps expresses himself too strongly, as if, with the pacification of the Hwae tribes, there was an end of strife and confusion throughout the kingdom (其時靡有叛戾乖爭者). 載 is the particle. Yen Ts'an draws a conclusion from this stanza, which can hardly command our assent, that the enemy had submitted without fighting (淮夷望風而服, 不待戰).

St. 3, it seems to me, must be taken as retrospective. The king's charge in it is not in reply to the announcement of success, but that which had been sent to the general, when the army had reached the junction of the rivers on its forward march. If we do not take it thus, we must suppose that the earl of Shaou had again to return to the country which he had subdued;—of which there is no intimation. We had to take the second stanza of the story of duke Lëw in the same retrospective way. Ll. 1, 2. 滸,—as in I. vi. VII. 1. 虎 was the name of the earl of Shaou; more commonly known by the honorary title given to him, after his death, of duke Muh (穆公). We are not to think that the king came in person and gave the charge; but that he sent it (非謂宣王臨江漢之地而命之; Ch'in P'ăng-fei).' We see from it that the king's object was not so much the subjection of the wild tribes, as the permanent order and settlement of the country. L. 3. 辟,—as in i. VII. 2. L. 4,—comp. l. 6 in V. 3. By the 我 the king asserts it as belonging to himself. The territory had not been assigned to any feudal prince, and he was willing, probably, that the aborigines should continue to occupy it, if they would only acknowledge his authority, and observe his regulations. Ll. 5, 6. The earl was to execute his charge wisely, and with due consideration for the now submissive people. 王國,—as in prec. stanza. 極 is here defined by 中 and 中之表, 'that which is exactly in the centre,' 'that which will serve as a standard rule.' Such rule the royal lands would afford. L. 6,—comp. l. 3 in i. III. 4. 于 can be regarded no more than 乃 there. The only difference in the lines is that here we must use the imperative, instead of the indicative. There is no necessity to take 于=往, as Këang does. 'The southern sea' indicates the sea about the mouth of the Këang and north of it to the Hwae. We have a memorable note of the idea of the geography of his kingdom possessed by king Seuen.

四章 王命召虎。來旬來宣。文武受命。召公維翰。無曰予小子。召公是似。肇敏戎公。用錫爾祉。

五章 釐爾圭瓚。秬鬯一卣。告于文人。錫山土田。于周受命。自召祖命。虎拜稽首。天子萬年。

4 The king gave charge to Hoo of Shaou:—
'You have everywhere diffused [and carried out my orders).
When Wăn and Woo received their appointment,
The duke of Shaou was their strong support.
You do not [only] have a regard to me the little child,
But you try to resemble that duke of Shaou.
You have commenced and earnestly displayed your merit;
And I will make you happy.

5 'I give you a large libation-cup of jade,
And a jar of herb-flavoured spirits from the black millet.
I have made announcement to the accomplished one,
And confer on you hills, lands, and fields.
In [K'e-]chow shall you receive investiture,
According as your ancestor received his.'
Hoo bowed with his head to the ground, [and said],
'May the Son of Heaven live for ever!'

In stt. 4, 5 we seem to have the reply of the king to the announcement of success. I cannot agree with Këang in regarding st. 4 as merely a continuation of the charge in st. 3 (與上章皆一時事). Even he and the others who take the same view are obliged to find in st. 5 the reward conferred on the victorious leader; but these two stanzas are connected together. The 王命 of l. 1 in 4 extends to l. 6 in 5. The 命 may be used with reference to any royal communication. In st. 4, the second and other lines, on the view of the whole which I adopt, must be taken indicatively. 旬,—as in III. 1. 宣=布, 'to spread abroad;' *i.e.*, the orders which he had received from the king. Ll. 3, 4. The 文武 are kings Wăn and Woo; and the 召公 is the great Shih, duke K'ang, the founder of the House, who was one of their principal supporters. 翰=榦, as in II. vii. I. 3, *et al.* Ll. 5, 6 are intended to depreciate the king himself and exalt the earl. The king was not to be compared with Wăn and Woo, but Hoo was a true descendant of Shih. Ll. 7, 8. 戎公=汝功, 'your meritorious service.' 用=以, 'thereon,' 'therefore.' The happiness which the king would give is that detailed in st. 5. l. 1. 釐=賜, 'to give;' as in ii. III. 8. 圭瓚 is the same as 玉瓚, in i. V. 2;—see the notes there, and on i. IV. 2. L. 2. Comp. in the Shoo, V. xiii. 25. The cup and the spirits would be used by the earl in sacrificing in his ancestral temple. But there were more substantial rewards for him in the shape of an increase of territory,—hills and fields (土田 are taken together) 文人, 'the accomplish-

六章
虎拜稽首。對揚王休。作召公考。天子萬壽。明明天子。令聞不已。矢其文德。洽此四國。

6 Hoo bowed with his head to the ground;
And in response displayed the goodness of the king,
And roused himself to maintain the fame of his ancestor.
'May the Son of Heaven live for ever!
Very intelligent is the Son of Heaven;
His good fame shall be without end.
Let him display his civil virtues,
Till they permeate all quarters of the kingdom.'

IX. *Chang woo.*

常武

一章
赫赫明明。王命卿士。南仲大祖。大師皇父。

1 Grandly and clearly,
The king gave charge to his minister,
A descendant of Nan Chung,
The Grand-master Hwang-foo:—

ed man' is understood to indicate king Wăn, which is probable from what is said in l. 5, that the earl should be invested with his new possessions in Chow, or the old territory of K'e-chow, in the same manner (自＝從) as his great ancestor had originally received investiture. Duke K'ang received the principality of Yen, but a branch of the family continued in the royal domain, holding the appanage of Shaou; and it is some increase of this which is promised to Hoo. Ll. 7, 8 tell us how the earl received the communication from the king.

St. 6 contains at greater length the manner in which the earl responded to the king's favour; but it is not likely that ll. 4—8 were spoken at the same time as the last line of st. 5. Rather I should suppose they should be referred to the time of his being invested with the additional territory. L. 2. 對＝荅, 'in response to;' 揚＝稱, 'to declare,' 'to celebrate;' 休＝美, 'excellent,' without saying what. L. 3 is very enigmatic, and has been construed in very different ways. The view in the translation is that of Yen Ts'an, of which Këang Ping-chang approves. 考＝成, meaning the merit which duke K'ang had achieved in the service of the kingdom; and Hoo now roused himself to similar duty (功之成者爲考也, 作者振起也, 公言虎以孫繼祖敢不奮勉以振起召公之成功, 而不致傾頹). Choo takes the line as meaning that the duke made some vessel to be used in sacrificing to duke K'ang, and engraved on it this stanza, 以考其成 (these 4 characters I cannot make sense of). He then adduces the inscription on an ancient sacrificial vessel of the time of the Chow dynasty, modelled, apparently, from this stanza; but it is not sufficient to justify his construction of the line. Ll. 4—8. The critics all unite in praising the earl for advising the king to display (矢＝陳) the 'civil virtues' rather than military prowess. 洽,—'to instil into,' 'to imbue.'

The rhymes are—in st. 1, 浮, 滔*, 遊, 求, cat. 3, t. 1; 車*, 旟, 舒, 鋪, cat. 5, t. 1: in 2, 湯, 洸, 方, 王, cat. 10; 平*,

整我六師。以修我戎。既敬既戒。惠此南國。

二章 王謂尹氏。命程伯休父。左右陳行。戒我師旅。率彼淮

'Put my six armies in order,
And get ready all my apparatus of war.
Be reverent, be cautious,
That we may give comfort to the States of the south.'

2 The King said to the Head of the Yin clan,
'Give a charge to Hëw-foo, earl of Ch'ing,
To undertake the arrangement of the ranks,
And to warn all my troops.
Along the bank of the Hwae,

定, 爭, 寧, cat. 11: in 3, 滸, 虎, 土, cat. 5, t. 2; 棘, 極, cat. 1, t. 3; 理, 海, *ib.*, t. 2: in 4, 宣, 翰, cat. 14; 子, 似, 祉, cat. 1, t. 2: in 5, 卣 (prop. cat. 3), 人, 田, 命*, 命*, 年, cat. 12, t. 1: in 6, 首, 休, 考*, 壽, cat. 3, t. 2; 子, 已, cat. 1, t. 2; 德, 國, *ib.*, t. 3.

Ode 9. Narrative. CELEBRATING AN EXPEDITION OF KING SEUEN AGAINST THE MORE NORTHERN TRIBES OF THE HWAE,—ITS IMPOSING PROGRESS AND COMPLETE SUCCESS. The Preface ascribes the composition of the piece to duke Muh of Shaou, the earl Hoo of the preceding ode,—whether correctly or not we cannot tell. The title—*Chang woo*, 'always martial'—has occasioned much speculation, as it is not taken, as is the case with the titles generally, from any line of the piece. It may be, as Twan Ch'ang-woo says, that this circumstance shows that the title possesses a peculiar significancy; but the attempts to discover it have been unsuccessful. According to the Chinese canon, 闕之可也.

St. 1. *The appointment of a commander-in-chief.* The king accompanied, we shall find, the expedition in person, but he wisely entrusted the actual command of the armies to an officer of experience. L. 1 is appropriate to the orders of the king, it being considered necessary that anything emanating from him should be described in grand terms. L. 2. 卿士 = 'minister;' with reference, I think, to the office of Grand-master, which, it appears from l. 4, was held by Hwang-foo, who was now appointed commander-in-chief. He was a descendant, we are told in l. 3, of Nan Chung, the same who is celebrated in II. i. VIII., as having done good service to the State against the Hëen-yun, in the time of king Wăn. A minister, styled also Hwang-foo, is mentioned in II. iv. IX. as a very bad and dangerous man in the time of Yëw, Seuen's son and successor. Both character and years forbid us identifying him with the worthy in the text; but he may have been his son. Ll. 5—8 contain the charge proper given to the general, though some critics also include in it ll. 3, 4. 六師,—see on i. IV. 3. King Seuen would take the field with all his forces. The 以 in l. 6 can only have the force of 'and.' 戎 = 兵器, 'military weapons,' = all the apparatus of war. Ll. 7, 8. The States of the South are all those in the province of Seu which were harassed and disturbed by the movements of the wild tribes that necessitated the expedition. It was to be conducted specially with a view to their relief and comfort. We can hardly do other than translate l. 7 in the imperative mood, though 既 is the sign of the past tense. The command is in the substance of the lines rather than in the form of them. As Ying-tah expands them, 師嚴器備, 當恭敬臨之, 又當戒懼而處之, 施仁愛之心, 於此南方淮浦之旁國, 勿得暴掠, 爲民之害也.

St. 2. *The charge to the minister of War.* Ll. 1,2. 尹氏,—'*The* Yin,' or the Head of the Yin clan. This is Yin Keih-foo, author of several pieces in this Book, and whose own military services against the Hëen-yun are commemorated in II. iii. III. He appears here as the 內史, 'Recorder of the Interior,' or secretary to the king, and transmits his orders to Hëw-foo, earl of Ch'ing, a district in the

浦。省此徐土。不留不處。三事就緒。

三章 赫赫業業。有嚴天子。王舒保作。匪紹匪遊。徐方繹騷。震驚徐方。如雷如霆。徐方震驚。

[We go] to see the land of Seu,
Not delaying [our march], not occupying [the territory],
That the threefold labours [of husbandry] may proceed in order.'

3 Full of grandeur and strength,
The Son of Heaven looked majestic.
Leisurely and calmly the king advanced,
Not with his troops in masses, nor in broken lines.
The region of Seu from stage to stage was moved;
It shook and was terrified,—the region of Seu.
As by the roll of thunder or its sudden crash,
The region of Seu shook and was terrified.

royal domain, near to Fung, who was Seuen's minister of War (司馬), and would act in the expedition under Hwang-foo, as second in command. L. 3 陳行,—'to marshal the ranks.' 左右,—'on the left, on the right.' Hëw-foo would assign to the difft. divisions of the forces their several places, and see that they were all in good order. L. 4. 師旅,—as in II. iii. IV. 3, l. 9. The line here, indeed, is equivalent to that line there. 戒=誓告, 'to address in the way of admonition.' The substance of the address would be to enforce what is said in ll. 5–8. 率=循, 'to march along.' 淮浦, —'the banks of the Hwae (浦=濱).' Along these would be the seat of the war; and on the northern bank of the river, the tribes on the south of it having been dealt with in the expedition celebrated in the prec. ode. L. 6, 省=視, or 察, 'to see,' or 'to examine.' The king was confident of success. It would take little more than the presence of his armies to secure the re-establishment of order. L. 7. 留 is explained as 宿兵以鎮之, 'stationing troops in the country to overawe it,' and 處 as 遷延不還, 'moving about and protracting the time without returning.' Choo says he does not understand what the 'three businesses' in l. 8 are, but mentions the view which I have given in the translation (三農之事). 就緒,—'to go on as in a thread.' It was expected that on the plan which was proposed the labours of spring, summer, and autumn might go on without interruption notwithstanding the presence of the armies.

St. 3. *The majestic advance of the king, and awe inspired by it.* Ll. 1, 2. Choo defines 赫赫 by 顯, 'distinguished,' and 業業 by 大, 'great,' or 'grand.' 嚴=威, 'awful dignity.' Ll. 2, 4. Choo does not understand l. 3, but he mentions Maou's definitions of the terms, which I have followed. 舒=徐, 'leisurely;' 保=安, 'calmly;' 作=行, 'to march' (So, Ch'ing). By 王 we must understand the king and his forces. 紹=糾緊, 'tied together;' *i. e.*, in masses. 遊,—'wandering about;' *i. e.*, in broken lines. The advance was in perfect order. Ll. 5–8. 繹=連絡, 'in continued and uninterrupted succession.' 騷, 'to be moved and agitated.' L. 7. 震驚,—'to shake with terror.' L. 7,—as in IV. 3.

四章 王奮厥武。如震如怒。進厥虎臣。闞如虓虎。鋪敦淮濆。仍執醜虜。截彼淮浦。王師之所。

五章 王旅嘽嘽。如飛如翰。如江如漢。如山之苞。如川之流。緜緜翼翼。不測不克。濯征徐國。

4 The king aroused his warlike energy,
As if he were moved with anger.
He advanced his tiger-like officers,
Looking fierce like raging tigers.
He displayed his masses along the bank of the Hwae,
And forthwith seized a crowd of captives.
Securely kept was the country about the bank of the Hwae,
Occupied by the royal armies.

5 The royal legions were numerous;
[Swift] as if they flew on wings,
[Imposing] as the current of the Këang and the Han;
Firm as a mountain;
Rolling on like a stream;
Continuous and orderly;
Inscrutable, invincible;
Grandly proceeding to set in order the States of Seu.

St. 4. The whole region of Seu was moved and awed by the invading force. This st. tells us how any resistance that was offered was dealt with. L. 2=如震雷之怒, 'like the rage of shaking thunder.' Le Ch'oo-e observes that the two substantive words in the line are to be construed together, without reference to the 如 between them, such repetition of a term being merely one of the characteristics of the ancient style (一句,雖有兩如字,乃古文之一體). Këang observes that the 進, 'to advance,' in l. 3 was the work of Hëw-foo. It may have been so; but it suited the poet's purpose to ascribe it to the king. 'The tiger officers' are to be taken of the officers of the army generally (泛言,不止皇父休父). L. 4. 闞=奮怒之貌 'the app. of being furiously angry.' 虓 denotes a tiger who has lashed himself into rage. L. 5. 鋪,—as in VIII. 1. 敦=厚, 'thick.' Choo gives, apparently for 鋪敦,厚集其陳,—as in the translation. 濆=浦, 'a river's banks.' L. 7. 仍=就, 'to come to,'=forthwith. 醜(=衆)虜,—'a crowd of captives.' L. 7. 截 denotes 'the appearance of being guarded against all attempts (截,然不可犯之貌).' The king's army was between the seat of trouble and the Hwae. The wild tribes could not cross it, nor receive any succours from the other side.

St. 5 gives a glowing description of the king's army. 嘽嘽,—as in II. iii. IV. 4. L. 2 in-

六章 王猶允塞徐方既來。徐方既同。天子之功。四方既平。徐方來庭。徐方不回。王曰還歸。

6 The king's plans were directed in truth and sincerity,
And the region of Seu came [at once to terms];
Its [chiefs] were all collected together;—
Through the merit of the Son of Heaven.
The country was all reduced to order;
Its [chiefs] appeared before the king.
They would not again change their minds,
And the king said, 'Let us return.'

X. *Chen jang.*

瞻卬

一章 瞻卬昊天。則不我惠。孔塡不寧。降此大厲。

1 I look up to great Heaven,
But it shows us no kindness.
Very long have we been disquieted,
And these great calamities are sent down [upon us].

dicates the rapidity of its march; l. 3, the imposing appearance of its progress; l. 4, its strength and firmness (comp. 苞 in II. iv. V. 1); l. 5, its unbroken advance; l. 6, the continuousness of its lines, and their adjustment (翼翼,—as in II. i. VII. 5, *et al.*); and l. 7, its invincibility (不測=不可知也; 不克=不可勝也). L. 8, 濯=大, 'grandly.' 征 is here = 正, 'to correct,' 'to set in order.'

St. 6 gives the successful conclusion of the enterprise. L. 1. 猶=道 'method of procedure.' 允塞,—'was true and real.' But in what way it was so, the poet does not say. The several 既 seem to denote the rapidity with which the king's plans were crowned with success. The rebellions had come to submission almost before the plans were developed. L. 5. 庭 cannot here be the king's court, but his head-quarters in Seu—his court for the time. L. 5. 回,—'to return.' There had not been time to test the sincerity of their submission, but the king felt assured that they would not rebel again. Choo and the dict. explain 回 here by 違, 'to disobey.'

The rhymes are—in st. 1, 士 (prop. cat. 1), 祖, 父, 戎 (prop. cat. 9), cat. 5, t. 2; 戒*, 國, cat. 1, t. 3: in 2, 父, 旅, 浦, 土, 處, 緒, cat. 5, t. 2: in 3, 遊, 騷*, cat. 3, t. 1; 霆, 驚, cat. 11: in 4, 武, 怒, 虎, 虜, 浦, 所, cat. 5, t. 1: in 5, 嘽, 翰, 漢, cat. 14; 苞*, 流, cat. 3, t. 1; 翼, 克, 國, cat. 1, t. 3: in 6, 塞, 來, cat. 1, t. 3; 同, 功, cat. 9; 平*, 庭, cat. 11; 回, 歸, cat. 15, t. 1.

Ode 10. Narrative; but allusive in the last stanza. THE WRITER DEPLORES THE MISERY AND OPPRESSION THAT PREVAILED, AND INTIMATES THAT THEY WERE CAUSED BY THE INTERFERENCE OF WOMEN AND EUNUCHS IN THE GOVERNMENT. The Preface says that this piece was composed by the earl of Fan against king Yëw. There can be no doubt, I think, that it belongs to the time of Yëw, for it will not suit the reign of any

邦靡有定。士民其瘵。蟊賊蟊疾。靡有夷屆。罪罟不收。靡有夷瘳。

二章 人有土田。女反有之。人有民人。女覆奪之。此宜無罪。

There is nothing settled in the country;
Officers and people are in distress.
Through the insects from without and from within,
There is no peace or limit [to our misery].
The net of crime is not taken up,
And there is no peace nor cure [for our state].

2 Men had their ground and fields,
But you have them [now].
Men had their people and followers,
But you have violently taken them from them.
Here is one who ought to be held guiltless,

other king; but there is nothing in it to indicate the authorship. We saw that the last ode of the preceding Book was also ascribed to an earl of Fan in the time of king Le. If the note of the Preface be correct, the writer of this ode may have been the son or grandson of the writer of the other.

St. 1. Ll. 1, 2. Comp. ll. 9, 10 in IV. 7, 8. The writer appeals to Heaven, as if the suffering that abounded were caused by it, and then proceeds to indicate and probe the real sources of it;—according to the manner of many of these odes. Ll. 3, 4. Choo, after Maou, takes 塡 as = 久, 'for a long time,' and 厲 = 亂, 'disorders;'—as in the translation. Këang suggests another construction which is perhaps preferable, taking 塡 in the sense of 塞, 'to be hindered,' 'to be straitened;'—this brings on 天 more clearly as the subject of 降 (天何不惠養我乎,使我甚抑塞,不皇寧處也,而又降此大亂之災,云云). Ll. 5, 6. 瘵,—as in II. vii. X. 2, but the signification is here passive. Ll. 7, 8. 蟊賊,—see II. vi. VIII. 2, III. iii. III. 7. The characters are evidently used here metaphorically of some evil ministers of the king; but there is to me a difficulty with 蟊疾, the other two characters in the line. Choo says nothing about them farther than that 疾 is to be taken as = 害, 'to injure,' so that the line='Insect-*like* they commit insect injury.' Maou and Ch'ing have neither of them anything on the point; but Ying-tah says that '*Maou-tsih* denotes insects that injure the grain, and *maou-tseih* the appearance of their doing so;'—as above. More satisfactory is a view given by Këang from some old writer of the surname Ho (何氏), that 'insects which attack the grain, coming from without, are called *tsih*, while those that are produced within the grain itself are called *tseih* (蟊害苗之蟲,自外來曰賊,自內生曰疾).' On this view, the insects from without will be Hwang-foo and other bad ministers of Yëw, and those from within will be represented principally by the queen Paou Sze. 屆 = 極, 'limit or end.' 夷 = 平, 'peace,' 'to be pacified.' Ll. 9, 10. By the 'net of crime (罟 = 網)' we are to understand the multitude of penal laws, to whose doom people were exposed. These were never relaxed, never modified. Men were continually exposed to them; they acted as a net, which is never taken up, but is always kept in the water. 瘳,—as in I. vi. XVI. 2.

St. 2. The point of interest here is to determine to whom to refer the 'you;'—whether to the king directly, or to the evil ministers represented by the devouring insects in last stanza. It seems best to refer it to the king, like the 爾 in st. 7. Ll. 1, 3 belong to princes and offi-

女反收之。彼宜有
罪。女覆說之。
三章 哲夫成城。哲婦傾
城。懿厥哲婦。爲梟
爲鴟。婦有長舌。維
厲之階。亂匪降自
天。生自婦人。匪教
匪誨。時維婦寺。
四章 鞫人忮忒。譖始竟

But you snare him [in the net of crime].
There is one who ought to be held guilty,
But you let him escape [from it].

3 A wise man builds up the wall [of a city],
But a wise woman overthrows it.
Admirable may be the wise woman,
But she is [no better than] an owl.
A woman with a long tongue
Is [like] a stepping-stone to disorder.
[Disorder] does not come down from heaven;—
It is produced by the woman.
Those from whom come no lessons, no instruction,
Are women and eunuchs.

4 They beat men down, hurtful, deceitful.
Their slanders in the beginning may be falsified in the end,

cers who had received gifts of lands and cities in former reigns. 反 and 覆=our 'but.' 收 is here defined by 拘, 'to detain,' 'to hook;'—difft. from its meaning in last st. 說,—read as, and with the meaning of, 脫, 'to let escape.'

St. 3 was, no doubt, specially intended for Paou Sze and her creatures in the palace; but the form in which the sentiment is given is much too general. Only a Chinese will agree that it is a bad thing for a woman to be wise. The writer seems to have thought that there was something inherently, essentially, vicious in female nature, so that what were virtues in a man, and instruments of good, became, when possessed by a woman, transmuted into vices and instruments of evil. See the whole stanza translated by Morrison, under the character 城. 夫, 婦 are not here, 'husband and wife,' but man and woman (男子,婦人). All that Choo says on l. 4 is that *këaou* and *ch'e* are 'birds with disagreeable voices,' or birds of evil omen. *Ch'e* is the owl,=鴞 in I.xii. VI. 2. I apprehend the *këaou* is also an owl, and is only another form of 鴞; but there is no Chinese authority for saying so. The dict. defines it as 'an unfilial bird,' 'a bird which, when grown, eats its mother.' Other accounts of it are given;—see on 流離 in I.iii. XII. 4. 階 denotes the steps of a stair or a ladder. L. 9 may be taken either actively, as in the translation; or passively—'Those who are incapable of being taught.' L. 10. 時 = 是, 'these,' 'to be.' 寺 = 奄人, 'eunuchs.'

St. 4 enlarges on the procedure of the parties spoken of and evil done by them, with the impropriety of letting them have anything to do

背。豈曰不極。伊胡爲慝。如賈三倍。君子是識。婦無公事。休其蠶織。

五章 天何以刺。何神不富。舍爾介狄。維予胥忌。不弔不祥。威儀不類。

But they do not say [that their words were] very wrong;—
[They say],' 'What evil was there in them?'
As if in the three times cent. per cent. of traffic,
A superior man should have any knowledge of it;
So a woman who has nothing to do with public affairs,
Leaves her silk-worms and weaving.

5 Why is it that Heaven is [thus] reproving [you]?
Why is it that the Spirits are not blessing [you]?
You neglect your great barbarian [foes],
And regard me with hatred.
You are regardless of the evil omens [that abound],
And your demeanour is all-unseemly;

with public affairs. L.1. The subject of 鞫 (=窮, 'to reduce to extremity') is the women and eunuchs of l. 10, st. 3,—Paou Sze and her creatures; and 忮 (=害) 忒 (=變詐) are descriptive of their characters. L. 2 竟=終, 'in the end.' 背=反, 'to be contrary to.' Ll. 3,4 are not a little perplexing. If we take the subject of 曰 to be the false slanderers, then 豈曰 'do they say?' is equivalent to—'They do not say.' They do not say that their words are 不極,—'wrong without limit;' but they make light of them, as in l. 4 (而反曰是何足爲慝(=惡)乎). This is Choo's construction; and though it is 'chiselling,' nothing better can be made of the lines. I was inclined to translate according to the view of the lines given by Këang:—'May not this be pronounced excessively wrong? But he (*i. e.*, the king) says on the contrary, "What is there wrong in it?"' But to justify this, l. 3 should be 豈不曰極, instead of 豈曰不極. Ll. 5, 6 present a case which would be altogether out of reason. 賈,—'a trader.' 三倍 is a profit *three times* the amount of the capital. A trader may know such a thing and seek it; but it is foreign to the superior man to do so. So ought it to be for a woman to occupy herself at all with public affairs, leaving her proper duties of rearing silk-worms and of weaving.

In st.5 the writer addresses the king directly. In ll. 1,2, 何以 and 何, are equivalents = 'why,' 'how is it.' Maou defines 富, 'to enrich,' by 福, 'to bless.' Without answering his questions, the writer goes on to expose the king's errors, which, indeed, supplied the best answer to them. Ll. 3,4. 介狄;—'the great Toih.' There must have been at the time a threatening of trouble from some of the wild tribes in the north; but the king took no measures against them, while he made the writer, because of his plain speaking, the special object of his animosity. We are to conclude that it was not in this ode only that the author gave expression to his sentiments. 胥=相. The king magnified the author, so as to put himself on equal terms with him as his adversary. Ll. 5,6 further describe the king's ignorance of the situation of affairs, and incompetency for it. 弔=閔, 'to pity;' 'to regard with compas-

人之云亡。邦國殄瘁。
六章 天之降罔。維其優矣。
人之云亡。心之憂矣。
天之降罔。維其幾矣。
人之云亡。心之悲矣。
七章 觱沸檻泉。維其深矣。
心之憂矣。寧自今矣。
不自我先。不自我後。

[Good] men are going away,
And the country is sure to go to ruin.

6 Heaven is letting down its net,
And many [are the calamities in it].
[Good] men are going away,
And my heart is sorrowful.
Heaven is letting down its net,
And soon [will all be caught in it].
Good men are going away.
And my heart is sad.

7 Right from the spring comes the water bubbling,
Revealing its depth.
The sorrow of my heart,—
Is it [only] of to-day?
Why were these things not before me?
Or why were they not after me?

sion. 不祥 is expressive of all the calamitous events which were rife, bad in themselves, and ominous of what was worse. 不類=不善, 'are not good;' or more generally, 'are not as they ought to be.' Ll. 7,8 tell the consequences, already experienced and impending, of the king's conduct. 人 has to be taken of 善人, 'good men.' 云 is the particle. 亡,—'to disappear,' 'to go away.' 殄瘁,—'to be lacerated and worn with cares.'

St. 6. Ll. 1, 2. By the net which Heaven is represented as sending down must be understood the calamities continually multiplying, in which the people found themselves involved as in a net. Then 優,=多, 'to be many.' Yen Ts'an says, 天降禍以爲羅網,多於前, 'Heaven is sending down calamities to act as a net, more numerously than before.' Ll. 5, 6. 幾 is taken here in the sense of 近, 'to be near,' or 將及, 'to be close at hand.' 悲 in l. 8 is an advance on the meaning of 憂 in l. 4, as a settled *sadness* is more than a present grief or sorrow.

St. 7. Ll. 1—4. L. 1,—as in II. vii. VIII. 2. The manner in which the water bubbled up from such a spring was an evidence of its depth; and so the nature of the writer's sorrow showed that it had long been growing. 寧=何, 'how.'

藐藐昊天。無不克鞏。無忝皇祖。式救爾後。

But mysteriously Great Heaven
Is able to strengthen anything;
Do not disgrace your great ancestors,
And it will save your posterity.

XI. *Shaou min.*

召旻

一章 旻天疾威。天篤降喪。瘨我饑饉。民卒流亡。我居圉卒荒。

1 Compassionate Heaven is arrayed in angry terrors;
Heaven is indeed sending down ruin,
Afflicting us with famine,
So that the people are all wandering fugitives;—
In the settled regions and on the borders all is desolation.

Ll. 5, 6,—as in II. iv. VIII. 2. Ll. 7, 8. After all, the extremity of the kingdom might prove Heaven's opportunity. 藐藐 is defined by 高遠貌 'the app. of being high and distant;' but the idea which it gives us is that of mysteriousness. 鞏=固, 'to strengthen,' 'to make firm.' Ll. 9, 10 are an admonition to king Yëw, grounded on the writer's faith that all things are possible with Heaven. L. 9 summons him to repentance, though that is not expressed. 式 is the initial particle, though we might also give to it the meaning of 用 or 以.

The rhymes are—in st. 1. 惠, 厲, 瘵, 屆, cat. 15, t. 3; 收, 瘳, cat. 3, t. 1: in 2, 田, 人, cat. 12, t. 1; 奪, 說, cat. 15, t. 3; 罪, 罪, *ib.*, t. 2: in 3, 城, 城, cat. 11; 鴟, 階, cat. 15. t. 1; 天, 人, cat. 12, t. 1; 誨*, 寺, cat. 1, t. 2: in 4, 忒, 背*, 極, 慝, 識, 織, cat. 1, t. 3; 倍, 事, *ib.*, t. 2: in 5, 富*, 忌, *ib.*; 祥, 亡, cat. 10; 類, 瘁, cat. 15, t. 3: in 6, 罔, 亡, 罔, 亡, cat. 10; 優, 憂, cat. 3, t. 1; 幾, 悲, cat. 15, t. 1: in 7, 深, 今, cat. 7, t. 1; 後, 鞏 (prop. cat. 9), 後, cat. 4, t. 2.

Ode 11. Narrative, all but st. 6, which is perhaps metaphorical. THE WRITER BEMOANS THE MISERY AND RUIN WHICH WERE GOING ON, SHOWING HOW THEY WERE OWING TO THE KING'S EMPLOYMENT OF MEAN AND WORTHLESS CREATURES. The Preface ascribes this piece, like the last, to the earl of Fan; the style is like that of the other, and I believe that the authorship of the two was the same. 'The writer,' says Këang, 'saw that nothing now could be done for the kingdom, and that the honoured capital of Chow was near destruction; but in his loyal and righteous heart he could not cease to hope concerning his sovereign. In the former ode he expresses his wish that the king would not disgrace his great ancestors, and here that he would use such ministers as the duke of Shaou. A filial son will not refrain from giving medicine to his father, though he knows that his disease is incurable, and a loyal minister will still give good advice to his sovereign, though he knows that the kingdom is on the verge of ruin.' The name of the ode seems to be taken from the character 旻 in st. 1, and 召 in st. 7; and it is thus distinguished from the *Sëaou-min* of II. v. I.

St. 1. L. 1,—see on II. iii. I. 1. L. 2. 篤=厚, 'largely,'—in many and severe ways. L. 3. 瘨,—as in IV. 6. 饑饉,—as in II. iv. X. 1, *et al.* L. 4. 卒=盡, 'entirely.' 流亡,—'are disappearing as if borne away on a current.'

二章 天降罪罟。蟊賊內訌。昏椓靡共。潰潰回遹。實靖夷我邦。

三章 臯臯訿訿。曾不知其玷。兢兢業業。孔填不寧。我位孔貶。

四章 如彼歲旱。草不

2 Heaven sends down its net of crime;—
Devouring insects, who weary and confuse men's minds,
Ignorant, oppressive, negligent,
Breeders of confusion, utterly perverse:—
These are the men employed to tranquillize our country.

3 Insolent and slanderous,—
[The king] does not know a flaw in them.
We, careful and feeling in peril,
For long in unrest,
Are constantly subjected to degradation.

4 As in a year of drought,
The grass not attaining to luxuriance;

L. 5. 圉,—as in III. iv. 居, as opposed to 圉, is explained as 國中, 'the centre of the kingdom;'—perhaps the capital, or more generally the royal domain and the feudal States (內而國中,外而四境,卒皆荒蕪空虛). 荒, as in the passage just quoted, = 'to be desolate.'

St. 2. Ll. 1, 2,—comp. ll. 7, 9 in st. 1 of last ode. 訌,—*i. q.* 虹 in II. 8. The action of these insect-like creatures works 'within,' *i. e.*, I suppose on men's minds. L. 3. Maou and Ch'ing take 昏椓 as a designation for eunuchs; and the passage is referred to in the dict. under the meaning of 'to castrate,' which belongs to 椓. I prefer, however, to take the terms as in the translation (昏而不明,椓而肆虐). 靡共 may be taken as in the translation, 共 being = 供, 'to discharge one's duty;' or as = 'disrespectful,' 共 being = 恭. L. 4. 潰潰 = 敗亂其事, 'ruining and disordering their affairs (So, Fan Ch'oo-e).' 回遹,—as in II. 12, *et al.* Thus far these destroyers of the country appear as a pest from Heaven; but l. 5, intimates that it was the king who was the cause of all the misery by employing them. 靖夷 = 治平, 'to regulate and order.'

St. 3. L. 1 is further descriptive of the parties branded in last st. 臯臯 = 'to be insolent.' Both Maou and Choo agree in this definition of the terms. 訿訿,—as in II. v. I. 2. L. 3,—as in IV. 3. This and l. 4 are descriptive of the writer and of others like-minded with him. L. 4,—as in st. 1 of last ode. 貶,—'to be degraded.'

St. 4. L. 2. Both Maou and Choo define 潰 here by 遂, as in II. v. I. 4, last line. L. 3. There is a difficulty with 棲苴. The dict., under the pronunciation *cha*, defines 苴 by 水中浮草, 'grass floating in the water.' If that mean an aquatic grass, then 棲苴 will denote the same taken from the grass and stuck upon a tree, where of course it will get dry and withered;—and this seems to be the view of the line taken by Choo (棲苴,水中浮草,棲於木上者,言枯槁無潤澤

潰茂。如彼棲苴。我相此邦。無不潰止。

五章 維昔之富不如時。維今之疚不如茲。彼疏斯粺。胡不自替。職兄斯引。

As water plants attached to a tree;
So do I see in this country
All going to confusion.

5 The wealth of former days
Was not like our present condition.
The distress of the present
Did not previously reach this degree.
Those are [like] coarse rice, these are [like] fine;—
Why do you not retire of yourselves,
But prolong my anxious sorrow?

也). The dict., however, quotes the gloss of Ying-tah, that 苴 is the name for any withered vegetation.' A withered branch hanging on a tree, and the same fallen into the water, and floating about in it, are equally called 苴.' In l. 5, 止 is the final particle. 潰 = 亂;—as in the translation. On the difft meanings of 潰, Yen Ts'an says, 'In I. iii. X. 6, we have 有洸有潰, where 潰 is explained by 怒, "anger;" in II. v. I. 4, we have 是用不潰于成, where 潰 is explained by 遂, "to succeed in," "to attain to," as in l. 2 of this stanza; in st. 2 of this ode, we have 潰潰, and here 無不潰止, where the term is explained by 亂, "disorder." On all the instances Hëang-she (項氏; probably Hëang Gan-she 項安世; *al.* 平甫, *al.* 容齋; Sung dyn.) observes, "When water is 潰, it breaks forth violently in every direction, hence great anger is 潰怒; great progress is 潰遂; great disorder is 潰亂:—the same idea underlies each application of the term."' But this explanation is very lame, because the term is used without 怒 and the other adjuncts. Këang insists on 敗 as the explanation of the term in every instance. Thus l. 2 is with him = 'Does not the grass have its luxuriance destroyed?'

St. 5. Ll. 1,2. Choo says that 時 = 是, 'this,' having in mind probably the 茲 in l. 4; but I prefer Ch'ing's 時 = 今時, 'the present time.' Formerly men who deserved it got wealth, *i. e.*, the emoluments of office; now only worthless creatures were in office. Ll. 3,4. And the distress of good men at this time was beyond all precedent. L. 5. 彼,—'those,' referring to the worthless men who enjoyed the favour of the king; 斯,—'these,' referring to the good men who were discountenanced. 疏,—'coarse,' = 糲, rice that has not been hulled. 粺,—'rice that has been hulled fine,' = fine. In ll. 6,7, the writer addresses himself to the king's favourites. 替 = 廢; 自替,—'to retire of themselves.' 職 =' because of this;' compare III. 15,16, and the other places where the character has occurred. 兄 = 怳; comp. 倉兄, in III. 1. 引 = 長, 'to be prolonged.' 斯 has its descriptive power,—like 其.

St. 6. Choo gives this stanza like the others

六章 池之竭矣。不云自頻。泉之竭矣。不云自中。溥斯害矣。職兄斯弘。不烖我躬。

七章 昔先王受命。有如召公。日辟國百里。今也日蹙國百里。於乎哀哉。維今之人。不尚有舊。

6 A pool becomes dry,—
Is it not because no water comes to it from its banks?
A spring becomes dry,—
Is it not because no water rises in it from itself?
Great is the injury [all about],
So that my anxious sorrow is increased.
Will not calamity light on my person?

7 Formerly when the former kings received their appointment,
There were such ministers as the duke of Shaou,
Who would in a day enlarge the kingdom a hundred *le*.
Now it is contracted in a day a hundred *le*.
Oh! Alas!
Among the men of the present day,
Are there not still some with the old virtue?

as narrative (賦); but he allowed on one occasion in conversation that it was better taken as metaphorical. Ll. 1—4 mention two things, each of which had its cause; and so the cause of the present disorder and threatening ruin might be discovered. Ll. 2 and 4 must be construed interrogatively, 云 being disregarded as expletive. 頻=涯, 'banks.' These are mentioned as the feeders of the pool, because through them the water would be conveyed into it; whereas the spring fed itself, 'from its centre.' L. 5. 溥=大 or 廣, 'great,' 'wide.' 斯='this,' or 'the.' L. 6,—as l. 7 in last stanza. 弘=大, 'great.' 烖=災, used as a verb. The whole line is interrogative.

St. 7. Ll. 1,2. 'The former kings' must be Wăn and Woo. Këang without any reason makes 先王 to be 'the former king,' Seuen, Yĕw's father; and the duke of Shaou necessarily becomes duke Muh of the 6th and other odes, instead of duke K'ang,—the famous Shih. Ll. 3,4 辟=開, 'to open up;'—as in VIII. 3. 蹙,—the opposite of 辟, 'to be contracted.' L. 7 is to be construed interrogatively. 尚,—'still.' 舊=舊德之人, 'men of the old virtue.'

The rhymes are—in st. 1, 喪, 亡, 荒, cat. 10: in 2, 訌, 共, 邦, cat. 9: in 3, 玷, 貶, cat. 7, t. 1: in 4 there are no rhymes;—though Twan-she gives us 茂 (prop. cat. 3), 止, cat. 1, t. 2: 5, 富*, 時, 疚*, 玆, *ib.*, t. 1; in 6, 中, 弘, 躬, cat. 9. Out of 5 and 6 together, he makes 替 (?) 引, 頻 rhyme, cat. 12, t. 1. In 7, 里, 里, 舊*, cat. 1, t. 2.

THE SHE KING.

PART IV.

ODES OF THE TEMPLE AND THE ALTAR.

BOOK I. SACRIFICIAL ODES OF CHOW.

[i.] THE DECADE OF TS'ING MEAOU.

I. *Ts'ing mëaou.*

詩經

周頌四之一

清廟之什四一之一

清廟

於穆清廟。肅雝顯相。濟濟多士。秉文之德。對越在天。駿奔走在廟。不顯不承。無射於人斯。

Ah! solemn is the ancestral temple in its pure stillness.
Reverent and harmonious were the distinguished assistants;
Great was the number of the officers:—
[All] assiduous followers of the virtue of [king] Wăn.
In response to him in heaven,
Grandly they hurried about in the temple.
Distinguished is he and honoured,
And will never be wearied of among men.

TITLE OF THE PART—頌四, 'Part IV. Odes of the Temple and the Altar.' Choo's definition of 頌 is 宗廟之樂歌, 'Songs for the music of the Ancestral Temple;' Këang's, 祭祀之樂歌, 'Songs for the music at Sacrifices.' The term 頌 itself means 'to praise (稱頌成功謂之頌), so that I have in previous volumes spoken of the odes in this Part as 'Songs of Praise.' In the Great Preface we have:—頌者美盛德之形容,以其成功告於神明者也, 'The *Sung* are pieces in admiration of the embodied manifestation of complete virtue, announcing to spiritual Beings their achievement thereof.' This account takes its form from the ancient interchange of the characters 頌 and 容. We find, indeed, in the Dict. *yung* given as the first pronunciation of 頌, with the definition of 貌, 'appearance,' 'form.' As all the pieces cannot be referred to the services of the ancestral temple, I have combined in the name of the Part the definitions of Choo and Këang. Yet there are some odes whose only claim to have anything to do with sacrifices is that they are found in it. Choo adds, in opposition to the older interpreters,

II. *Wei T'ëen che ming.*

維天之命

維天之命。於穆不已。於乎不顯。文王之德

The ordinances of Heaven,—
How deep are they and unintermitting!
And oh! how illustrious
Was the singleness of the virtue of king Wăn!

that of the thirty-one pieces in the *Sung* of Chow, while most were made (or fixed, 定) by the duke of Chow, there are perhaps some among them belonging to the reign of king K'ang, and even of a later date. To the *Sung* of Chow, he says, were annexed the four pieces called the *Sung* of Loo, and the five forming the *Sung* of Shang, because of their analogous character.

TITLE OF THE BOOK, AND OF THIS SECTION OF IT. As this stands in the K'ang-he edition, and was fixed, I suppose, by Choo, we have 周頌, 淸廟之什, 四之一, 'Book I. of Part IV.; the Decade of Ts'ing-mëaou in the Temple Odes of Choo.' But this ordinary distribution of the different portions of this Part is defective, making five Books, instead of three only:—the odes of Chow; of Loo; and of Shang. Then, as the odes of Chow have been arranged into Decades (with eleven pieces in the last, as in the third Book of Part III.), we have to divide the title of the Book, and that of the Decades; as I have done. The former will be—周頌四之一, 'The Sacrificial Odes of Chow; Book I. of Part IV;' and the latter, 淸廟之什, 四一之一, 'Decade of Ts'ing-mëaou; Section I. of Book I., Part IV.'

Ode 1. Narrative. CELEBRATING THE REVERENTIAL MANNER IN WHICH A SACRIFICE TO KING WAN WAS PERFORMED, AND FURTHER PRAISING HIM. Choo agrees with the Preface in assigning the composition of this piece to the time of the sacrifice mentioned in the Shoo, V. xiii. 29, when, the building of Loh being finished, king Ching came to the new city, and offered a red bull to king Wăn, and the same to king Woo. The ode seems to me to have been sung in honour of Wăn after the sacrifice was offered. L. 1. 於 (*woo*),—the exclamation. 穆 is, with Maou, =美, 'admirable,' 'elegant;' with Choo,=深遠, 'deep and distant,' 'solemn.' The term is descriptive of the temple, further said to be 淸, 'pure,' or as Choo defines the term, 淸靜, 'pure and still.' Maou and Ch'ing make it applicable rather to the worship or the worshippers in the temple; but why should we depart from the natural and appropriate signification of the line? L. 2 belongs to the princes of the States who were assembled on the occasion, and assisted (相=助) the king in the service. 肅=敬, 'to be reverent;' 雝=和, 'harmonious.' L. 3 belongs to the officers who took part in the service,—in the libations, the prayers, and the various arrangements. 濟濟=衆, 'numerous;'—as often. I refer l. 4 both to the princes and the officers, who are said to be characterized by the same virtues which had marked king Wăn. 文之德 can hardly be 'the virtues of civil life,' but=文王之德;—as in the translation. Ll. 5, 6. There is an opposition of 在天 and 在廟, the former referring to king Wăn as in heaven, the latter to him as present by his spirit-tablet in the temple. 對,—'responding to,'=配; 越 is defined by 於. The line is rugged; but it leads us to think of the worshippers as being awed by the thought of king Wăn in his exalted state, and consequently being most exact and alert in all their duties in the temple. 駿 is defined by 大而疾, 'grandly and alertly.' Wang Taou takes 越 as=揚, a meaning found in the Urh-ya; and 對越, he says, = 對揚 in III. iii. VIII. 8. Ll. 7, 8 indicate the testimony borne by all the service to the virtue of king Wăn. L. 7 must be taken interrogatively, or we may disregard the 不. 承=尊, 'to honour,' 'to be honoured.' 射,—as in III. iii. II. 7, *et al.* 斯 is the final particle.

There are no rhymes in the ode. Choo observes that in these odes of Chow, there are many of them that do not rhyme;—a peculiarity which he cannot account for. It is mainly owing to this circumstance, I suppose, that we have no longer the odes divided into 章 or stanzas. They are marked off, however, into 節 or small paragraphs. I have indicated those by a space between them in the translation, and by a ○ in the text.

Ode 2. Narrative. CELEBRATING THE VIRTUE OF KING WAN AS COMPARABLE TO THAT OF

之純。○假以溢我。我其收之。駿惠我文王。曾孫篤之。

How does he [now] show his kindness?
We will receive [his favour],
Striving to be in accord with him, our king Wăn;
And may his remotest descendant be abundantly the same!

III. *Wei ts'ing.*

維清

維清緝熙。文王之典。肇禋。迄用、有成、維周之禎、

Clear, and to be preserved bright,
Are the statutes of king Wăn.
From the first sacrifice [to him],
Till now when they have issued in our complete State,
They have been the happy omen of [the fortunes of] Chow.

Heaven, and looking to him for blessing in the future. The Preface says that in this ode there is an announcement of the realization of complete peace throughout the kingdom; and Maou and Ch'ing particularize and refine upon this, referring it to a sacrifice to king Wăn by the duke of Chow, when he had completed the statutes for the new dynasty in the sixth year of his regency. But neither the ode nor any ancient testimony authorizes a more definite argument of the contents than that which I have given.

Ll. 1, 2. Choo, after Ch'ing, defines 天之命 by 天之道, 'the way of Heaven.' One of the Ch'ings of the Sung dyn., however, discriminates between 天道 and 天命, saying that the former is indicative of what Heaven is in itself (天之自然者), and the latter of what Heaven gives to its creatures (天予萬物者). The phrase in the text means, I apprehend, the will and operations of Heaven as seen in nature and providence. 不已 = 不息, 'do not rest or cease,' *i.e.*, operate without intermission. Choo's definition is 無窮, 'inexhaustible,' and Maou's, 無極, 'illimitable.' Maou defines 純 by 大, 'great;' Choo, better, by 不雜, 'unmixed,'—the 'singleness' of the translation, and the 不二 of Ch'ing. See Tsze-sze on the 4 lines in the 'Doctrine of the Mean,' XXVI. 10.

Ll. 5—8. The Tso-chuen, under the 26th year of duke Sëang, quotes l. 5 as 何以恤我, and Choo would adopt that as the correct reading. I have no doubt that it indicates the meaning, and have translated accordingly. Maou takes 假 as = 嘉 (as in III. ii. V. 1), and 溢 = 愼, so that the line = 以嘉美之道戒愼於我; but I can hardly make sense of this. 收 = 受, 'to receive;' Maou defines it by 聚, 'to collect.' 駿惠 = 大順, 'to be greatly in accord with.' 曾孫 = 後王, 'future kings.' Any of the descendants of Wăn, after king Ching, might be so denominated. 篤 = 厚, 'generously devoted.' The whole line is expressive of a hope, or prayer, as line 3 expresses the purpose of the writer for himself.

I do not think we are to inquire minutely wherein the accord with king Wăn was, or was to be manifested. As a specimen of how the Chinese critics enlarge on the ode, I subjoin the remarks of Këang Ping-chang, in his expansion of it:—'The virtue of king Wăn, above and beneath, flows forth equally in the same streams with that of Heaven and Earth. King Wăn is just Heaven;—[as seen] at the present time in the quiet of all the States, the succession of abundant years, gentle winds, sweet rains, the happiness of the people, and the abundance of all natural productions. In whatever way Heaven may show its favour to us, king Wăn will also do the same. We will receive it, and hereby be in great accordance with the

IV. *Lëeh wăn.*

烈文

烈文辟公。錫茲祉福。惠我無疆。子孫保之。

Ye, brilliant and accomplished princes,
Have conferred on me this happiness.
Your favours to me are without limit,
And my descendants will preserve [the fruits of] them.

ways of king Wăn. To be in accordance with his ways is the same as to be in accordance with the ways of Heaven. And why should we speak only of the present time? His descendants hereafter are sure as well largely to carry out his virtue, and not forget him.'

There are no rhymes.

Ode 3. Narrative. APPROPRIATE AT SOME SACRIFICE TO KING WĂN, AND CELEBRATING HIS STATUTES. According to the Preface, this ode was sung to accompany the performance of the dance of king Wăn, called *Sëang* (奏象舞). That dance consisted in going through a number of bodily movements and evolutions, intended to illustrate the style of fighting introduced by Wăn in his various wars, and of which, it is supposed, we have an example in the speech of king Woo at Muh:—'Do not advance more than six or seven steps, and then stop and adjust your ranks. Do not exceed four blows, five blows, six blows, or seven blows; and then stop and adjust your ranks (Shoo, V. ii. 7, 8).' Choo observes, however, that there is no reference in the piece to the dance, and the imperial editors allow this, while at the same time they are very unwilling to give up the view of the Preface, accumulating a great number of authorities in support of it. But the fact is, all we can say about the ode is that it is appropriate to some sacrifice to king Wăn. The 典 is to me irreconcileable with the old view, which takes it in the sense of 法, 'laws,' or 'methods;' meaning the style of fighting which Wăn, it is said, introduced. But the term has a higher meaning than that, and='canons,' 'statutes.' The piece has the appearance of a fragment. As Choo says, 此詩疑有闕文.

L. 1. 淸 is defined by 淸明, 'perspicuous,' 'clear.' The term is indicative, and not, as Choo and many others say, to be taken in the imperative mood. 緝=續, 'to continue;' 熙=明, 'clear.' These two terms are to be translated as I have done (所當緝熙者). L. 3 may be taken, as in the translation, of the time when Wăn was first sacrificed to (謂武王有天下,始祀文王以王禮之時); or, so far as the terms are concerned, of the time when Wăn himself first offered a particular sacrifice which the writer has in his mind (文王受命,始祭天而枝伐也,周禮以禋祀祀昊天上帝; Ch'ing). I much prefer the former method. 禋,—simply=祀, 'to sacrifice.' L. 4. 迄=至, 'till,' 'down to.' It covers the rest of the line:—'till by the use of them there is completion;' the meaning being, apparently, what the translation indicates. L. 4. 禎,—'a happy omen.' See on the 'Doctrine of the Mean,' ch. XXIV.

Rhymes are found in 成, 禎, cat. 11; 典*, 禋*, cat. 13.

Ode 4. Narrative. A SONG IN PRAISE OF THE PRINCES WHO HAVE ASSISTED AT A SACRIFICE, AND ADMONISHING THEM. The Preface says that this piece was made on the occasion of king Ching's accession to the government, when he thus addressed the princes who had assisted him in the ancestral temple. Choo views it as a piece for general use in the ancestral temple, when the king presented a cup to his assisting guests after they had thrice presented the cup to the representatives of the dead. These two views considerably affect the interpretation of several of the lines. The imperial editors incline to maintain the occasion of the composition as assigned in the Preface. But there is nothing really in the piece to enable an impartial student to give his vote in favour of either view. Këang Ping-chang, for a wonder, agrees with Choo, saying, 儀禮,賓三獻尸之後,主人酬賓,歌烈文在此時,蓋先之以載見之詩,而後歌烈文也. But in the text of the E Le there is no mention of the singing this piece.

L. 1. 辟公=諸侯, 'the feudal princes;'—the 'distinguished assistants' of ode I. 公 has here the general signification of 'prince,' and the phrase='ruling princes.' 烈=光, 'brilliant;'—some give it the signification of 'meritorious.' It is certainly most natural to take the princes as the subject of 錫 and 惠 in ll. 2,3; and

無封靡于爾邦。維王其崇之。念兹戎功。繼序其皇之。○無競維人。四方其訓之。不顯維德。百辟其刑之。於乎前王不忘。

Be not mercenary nor extravagant in your States,
And the king will honour you.
Thinking of this great service,
He will enlarge the dignity of your successors.

What is most powerful is the being the man;—
Its influence will be felt throughout your States.
What is most distinguished is being virtuous;—
It will secure the imitation of all the princes.
Ah! the former kings are not forgotten!

'the happiness' as referring to the sacrifice which had been performed with their assistance. The 'Essence and Flower of the She,' however, understands 神, 'the Spirits (no doubt, of Wăn and Woo),' who had been sacrificed to, as the nominative to 錫, and the happiness will be the blessing they had pronounced through their representatives (我君臣各竭誠敬之心,神用錫此福祉). Even this is better than Maou's finding the subject of 錫 in king Wăn, and making the 'happiness' to be the States conferred on the princes after the overthrow of the Shang dynasty. By this the 我 is made = 汝! Nothing in exegesis could be more licentious. The antecedent to 之 in l. 4 is not clear. I suppose it is to be sought in the 惠 of l. 3.

Choo says he does not understand 封靡 in l. 5; but accepts the meaning given in the translation. 封 = 專利以自封殖 '*Fung* means to be entirely devoted to gain to enrich one's self;' 靡 = 汰侈, 'to be extravagant.' Maou brings out, substantially, the same meanings. The 其 in ll. 6, 8, 10, and 12, as well as that in II. l. 6, are referred by Wan Ying-ehe to the category of 乃. They are a repetition of the subject, and must be translated by 'will.' In l. 7, 戎=大, 'great;'—as often. By 'this great service' is intended the assistance the princes had given at the sacrifice. It seems out of the question to understand the words, with Maou and a host of others, of the service which the princes rendered when they gathered round king Woo in his struggle with the last sovereign of Shang. L. 8. 繼序=以序相繼, 'succeeding to one another in order.' The successors of the princes before the king are intended. 皇 = 大, 'to make great.' As Choo expands the line, 使汝之子孫,繼序而昌大之.

Ll. 9—12. Compare what was said on III. ii. II. L. 13 sends the thoughts of the princes back to kings Wăn and Woo, and they are reminded that by obeying the admonitions now given to them, they would be following out their grand example.

Twan-she gives as rhymes here, 福 (prop. cat. 1), 保*, cat. 3, t. 2; 邦, 崇, 功, 皇 (prop. cat. 10), cat. 9; and 人, 訓 (prop. cat. 13), 刑 (prop. cat. 11), cat. 12, t. 1. Koo-she, 公, 邦, 崇, 功; and 疆, 皇, 忘. Choo, quite erroneously, 公, 疆.

V. *T'ëen tsoh*

天作

天作高山。
大王荒之。
彼作矣。
文王康之。
彼徂矣。岐。
有夷之行。
子孫保之。

Heaven made the lofty hill,
And king T'ae brought [the country about] it under cultivation.
He made the commencement with it,
And king Wăn tranquilly [carried on the work],
[Till] that rugged [mount] K'e
Had level roads leading to it.
May their descendants ever preserve it!

Ode 5. Narrative. APPROPRIATE TO A SACRIFICE TO KING T'AE. The Preface says the piece was used in the seasonal sacrifices to all the former kings and dukes of the House of Chow;—see in II. i. VI. 5. Choo confines it to a sacrifice to king T'ae. The imperial editors allow that both views have their difficulties. As only kings T'ae and Wăn are mentioned in it, why should the Preface extend it to all the ancestors of the House of Chow? As they are both mentioned, why should Choo confine it to king T'ae? They themselves favour the view of the Preface; but there is force in an observation of Choo Kung-ts'ëen, that, as the piece puts forward mount K'e both in the beginning and the end, it is plain it was made for a sacrifice to king T'ae. See the account of T'ae's labours there in III. i. VII.

Ll. 1, 2. By 'the lofty hill' we are evidently to understand mount K'e, and 荒=治, 'to bring under cultivation.' Maou takes 荒 as=大, 'to make great;' and seems to take 高山 generally,—'Heaven produces all things that are found on the high hills, but king T'ae by his practice of right ways was able to increase them.' Foo Kwang observes that 'to bring wild desolation (治荒) to order is called 荒, just as the regulation of disorder (治亂) is called 亂.' Ll.3,4. I can only get a meaning out of these lines by referring 彼 to king T'ae, and taking 康=安, as in the translation. Ch'ing explains 彼 by 萬民, 'all the people;' *i. e.*, all the people dwelling about mount K'e. They set to work and built residences (作宮室) there, so that king Wăn could comfortably occupy it! Ll. 5, 6. Maou read 彼徂矣, making l. 5, and joining 岐 to 有夷之行 as l. 6. But the meaning that can be forced from the lines read so is very inane:—'He, *i. e.*, king Wăn, went away, but by that time there were level roads about K'e;' or, acc. to Ch'ing, 'Those who went there afterwards, did so because the ruler of K'e exercised an easy government;' or, acc. to Këang, 'Although king Wăn moved away from it, yet his govt. of K'e was a model for the practice of a hundred ages.' Choo adopted the reading of 岨 for 徂, which had been proposed by Ch'in Kwoh (沈括; Sung dyn.; earlier than Choo). In a chapter of the Books of the after Han (西南夷傳) we find the line as 彼岨者岐. There seems a necessity for altering Maou's reading and arrangement of the lines. 夷=平, 'level.' 行=路, 'roads.' L. 7 is to be taken as a wish, or the expression of an assurance. It fared ill with the kings of Chow after they parted with the territory of K'e to the lords of Ts'in.

The rhymes are—荒, 康, 行*, cat. 10.

VI. *Haou T'ëen yëw shing ming.*

昊天有成命

昊天有成命。二后受之。成王不敢康。夙夜基命宥密。於緝熙。單厥心。肆其靖之。

Heaven made its determinate appointment,
Which [our] two sovereigns received.
King Ching did not dare to rest idly in it.
But night and day enlarged its foundations by his deep and silent virtue.
How did he continue and glorify [his heritage],
Exerting all his heart,
And so securing its tranquillity!

VII. *Wo tsëang.*

我將

我將我享。維羊維牛。維天其右之。○儀式

I have brought my offerings,
A ram and a bull.
May Heaven accept them!

Ode 6. Narrative. Appropriate to a sacrifice to king Ching. The different views which are taken of this ode depend on the interpretation of the characters 成王 in l. 3. Is 成 the honorary title given to Sung (誦), the son and successor of king Woo? Or are we to take them as in the line 成王之孚, in III. i. IX., where they mean 'to complete the sincerity befitting a true king?' The old interpreters adopted the affirmative reply to the latter question; Choo, that to the former. With those consequently the ode was to be sung at the sacrifice (or sacrifices) to Heaven and Earth; with Choo, it was to be sung at a sacrifice to king Ching, and its date must be posterior to his reign. I have no hesitation in giving in my adhesion to the view of Choo, which had been advanced, indeed, before him by Gow-yang Sëw, and moreover was held in the Ch'un Ts'ëw period by eminent scholars;—see the 'Narratives of the States (國語, 周語, 下, art. 4.).' No student, coming to the study of the piece without a foregone conclusion, would take 成王 as meaning anything but king Ching. When Choo was asked how he interpreted the same characters differently in III.i.IX., he replied that he was obliged to do so by the context; and Lëw Kin observes, 'In III. i. IX., Choo exposed the error of former scholars, and showed that the characters 成王 were not to be taken as the honorary title of the king Sung. Here he corrected the error of former scholars, and showed that the same characters were that king's honorary title. His determination was correct in each case.'

Ll. 1,2. The 'two sovereigns' are Wăn and Woo. The appointment of the House of Chow to the sovereignty of the kingdom had long been determined on (成=定) by Heaven, but the accomplishment of the divine will took place in their time. Ll. 3,4. 康=安寧, 'to rest quietly; accepting, that is, the appointment as an accomplished fact, about which he needed not to give himself any concern. 基命,—'to found the appointment;' meaning, here, to strengthen it, enlarging, as it were, the foundation, so that it might bear the superincumbent dynasty for

刑文王之典。日靖四方。伊嘏、文王。既右饗之。○我其夙夜。畏天之威。于時保之。

I imitate and follow and observe the statutes of king Wăn,
Seeking daily to secure the tranquillity of the kingdom.
King Wăn, the Blesser,
Has descended on the right and accepted [the offerings].

Do I not, night and day,
Revere the majesty of Heaven,
Thus to preserve [their favour]?

ages. 宥＝宏深, 'wide and deep;' 密＝靜密, 'still.' These two terms seem to be descriptive of the virtue of Ching. Ll. 5—7. L. 5,—see III.l. 1; but both 緝 and 熙 are to be taken as verbs, their object being the inheritance which Ching had received from Wăn and Woo. 單＝盡 or 竭, 'to exert to the utmost.' 肆 may have here the meaning given to it of 故, 'therefore,' 'so that.' 靖＝安, 'to tranquillize, 'make secure.'
There are no rhymes.

Ode 7. Narrative. An ode appropriate to a sacrifice to king Wan, associated with Heaven, in the hall of audience. There is happily an agreement between the schools as to the occasion of this ode. The Preface, indeed, makes no mention of Heaven in its argument of it; but its mention of the Hall of Audience (明堂, 'Brilliant Hall') sufficiently shows the occasion to which it referred. We must suppose that the princes are all assembled at the royal court, and that the king receives them in the famous hall. A sacrifice is there presented by him to God, and with Him is associated king Wăn, the two being the fountain from which, and the channel through which, the sovereignty had come to the House of Chow. It is unnecessary to enter into the controversies on the hall itself, and God as sacrificed to in it, whether to be conceived of as one or as five.

Ll. 1—3. Maou defines 將 by 大, 'great,' 'greatly;' and 享 by 獻, 'to offer,' 'offerings;' but it is much better to take 將＝奉, 'to bring,' 'to present;'—with Ch'ing and Choo. The reduplication of 我 is simply in the style of the She, to which attention has been called repeatedly; and we may regard 享 as under the regimen of 奉,—as in the translation. The 其 in l. 3 gives to it all the force of a prayer. The worshipper does not dare to presume that Heaven will accept the offering, but he asks that it will do so (不敢必也). 右＝尊, 'to honour;' not＝助, 'to assist.' The offerings were on the left of the Spirit-tablets, so that if God accepted the sacrifice, he would descend and be on the right of the offerings. It has been observed before, that the right was anciently the place of honour.

Ll. 4—7. From Heaven the ode turns to king Wăn, and the worshipper is sure that *he* does accept the service, rendered to him. Observe the contrast between the 既 of l. 7 and the 其 of l. 3. 儀, 式, and 刑 are all of cognate signification, ＝法, 'to take as the law.' Yen Ts'an observes that the accumulation of the terms is for the sake of emphasis (謂法之不已). 伊 is merely an initial particle. 嘏, ＝'the Blesser (錫福).' Maou's construction,—'We have always received blessing from king Wăn,' comes to the same thing.

Ll. 8—10. 于時＝于是, 'thus.' Some prefer to keep the proper meaning of 時, so that 于時＝'ever.' The antecedent to 之 in 保之 is very differently given. K'ang-shing makes it the ways of king Wăn (於是得安文王之道). Choo makes it the regard of Heaven and Wăn, as seen in their descending to accept the offerings (以保天與文王所以降鑒之意), and also the appointment by Heaven to the sovereignty (天命可以長保矣).

Rhymes are found in 牛*, 右*, cat. 1, t. 1; and in 方, 王, 饗, cat. 10.

VIII. *She mae.*

時邁

時邁其邦。昊天其子之。○實右序有周。薄言震之。莫不震疊。懷柔百神。及河喬嶽。允王維后。○

Now is he making a progress through the States,
May Heaven accept him as its Son!

Truly are the honour and succession come from it to the House of Chow.
To his movements
All respond with tremulous awe.
He has attracted and given rest to all spiritual Beings,
Even to [the Spirits of] the Ho, and the highest hills.
Truly is the king the sovereign Lord.

Ode 8. Narrative. APPROPRIATE TO KING WOO'S SACRIFICING TO HEAVEN, AND TO THE SPIRITS OF THE HILLS AND RIVERS, ON A PROGRESS THROUGH THE KINGDOM, AFTER THE OVERTHROW OF THE SHANG DYNASTY. Here again there is, happily, an agreement between the schools. The Tso-chuen, under the 12th year of duke Seuen, quotes l. 11 as from a *Sung* of king Woo, and in the Narratives of the States (國語, 周語, art. 1) the piece is ascribed to the duke of Chow. No doubt, it was made by the duke, soon after the accession of Woo, for the purpose mentioned in the argument. Of such progresses through the kingdom, the example was set by Shun, as related in the Shoo, II. 8; and they were made an institution of the Chow dynasty. This was not done, however, till the duke of Chow had completed his code of statutes in the reign of king Ching. The Progress in this ode must have been made by Woo in assertion of his being appointed by Heaven to succeed to the rulers of the dynasty of Shang. The difficulty with a translator is as to the person in which he will translate the piece. In l. 14 we have 我, 'I.' The rest is all narrative,—in the 3d person; and I am strongly of opinion that the 'I' is to be taken of the duke of Chow. As he made the piece, he probably also recited it on occasion of the sacrifices, in the hearing of assembled princes. In speaking of Woo throughout as 'the king,' he sufficiently guarded himself against having any designs on the throne, and he could speak of himself as the legislator of the dynasty without presumption. Lacharmé seems to have recognized the duke of Chow as the speaker throughout; but the 我 in l. 11 he refers to Woo, introducing, however, an *inquit*, 'he says;' for which I do not see any necessity:—'*Jam inquit, eo spectant animi totius mei studia, ut virtutem colam.*'

Ll. 1, 2. I prefer to take 時 as = 今時, 'now,' rather than = 以時, with Ying-tah and Choo, so that 時邁 would = 'making the seasonal progress through the States.' This, it seems to me, was a special tour through the kingdom, with a special tentative object in it, to ascertain whether Woo's possession of the throne was acknowledged. 邁, = 行, 'to go,' 'to make a progress through.' 其 is taken as in l. 1 of last ode, giving to the whole line the force of a wish (不敢必也). Heaven's accepting Woo as its Son would be its acknowledgment of him as the holder by its will of the kingdom. As Yen Ts'an says, 有天下曰天子. 子之謂以周繼夏商也.

Ll. 3—8 contain the assertion of the writer, and what he considered the proof, that Woo's occupancy of the throne was acknowledged by Heaven, by men, and by all Spirits. 實 is emphatic, = 'Yes,' 'really.' Then 天 must be understood as the subject of 右 and 序, the former referring to the exaltation of Woo above all the princes (尊於諸侯之上), and the latter to his place as assigned to him in the line of sovereigns of the kingdom (次於帝王之統). 有周 may be 'the House of Chow, or Woo, the chief of that House. Ll. 4, 5 give the proof of Woo's sovereignty from his

明昭有周。式序在位。載戢干戈。載櫜弓矢。我求懿德。肆于時夏。允王保之。

Brilliant and illustrious is the House of Chow.
He has regulated the positions of the princes;
He has called in shields and spears;
He has returned to their cases bows and arrows.
I will cultivate admirable virtue,
And display it throughout these great regions:—
Truly will the king preserve the appointment.

IX. *Chih king.*

執競

執競武王。無競維烈。不顯成康。上帝是皇。

The arm of king Woo was full of strength;
Irresistible was his ardour.
Greatly illustrious were Ching and K'ang,
Kinged by God.

influence over all the States, for they must be understood as intended in the writer's mind by the 之 and the 莫不. Choo says, 薄言震之, 而四方諸侯莫不震懼. The 1st 震 is active,—expressive of the way in which he moved the States. 疊=懼, 'to be afraid. 薄言,—as in I. i. VIII. It is of no use trying to translate them. Ll. 6, 7 contain the proof of Woo's sovereignty from his influence on spiritual Beings, *i. e.*, on the Spirits of the rivers and hills throughout the kingdom. We have of course to accept the statement on the word of the writer. 懷 is defined by 來, 'to attract;' 柔, by 安, 'to give rest to.' The Spirits came and accepted his sacrifices; they found rest in Woo as their host. The Ho and the lofty mountains (喬=高) are mentioned, because, if their Spirits were satisfied with Woo, those of all other streams and hills, no doubt, were so. L. 8 is the writer's exulting assurance of the triumph of his House.

Ll. 9—14 carry out the spirit of l. 8. 式 and the two 載 are particles. L. 10 belongs to Woo's distribution of the fiefs of the kingdom;—see the Shoo, V. iii. 10. 戢=聚, 'to collect,' 'to call in.' 櫜,—as in II. iii. I, 3. A time of peace had been inaugurated. On ll. 12, 13 I have made some observations in the introductory note. I must take them of the duke of Chow speaking of himself, and telling how he would go on to labour for the consolidation of the dynasty, elaborating all its statutes, which should be established throughout the kingdom. 肆=陳, 'to diffuse,' 'spread abroad.' 時夏=是夏, 'this Hëa,' Hëa being a name for the kingdom, as we find it used in the Shoo II. i. 20, even before the rise of the Hëa dynasty. 保之=保天命, 'to preserve the appointment of Heaven.' That had been gained by war; it would be preserved by peace and good government. The characters 肆夏 in l. 13 are sometimes used as the name of the ode. There are no rhymes.

Ode. 9. Narrative. AN ODE APPROPRIATE IN SACRIFICING TO THE KINGS WOO, CHING, AND K'ANG. Here again, in the interpretation of this ode, Choo differs from the Preface, and from Maou and his school. On the place of king Woo in the piece there is no disagreement, but whereas Choo, after Gow-yang Sëw, finds also Ching and K'ang in it, the others restrict it to king Woo alone. Difficulties attach from the text to both views; nor do I accord so

自彼成康、奄
有四方。斤斤
其明。○鐘鼓
喤喤。磬筦將
將。降福穰穰。
○降福簡簡。
威儀反反。既
醉既飽。福祿
來反。

When we consider how Ching and K'ang
Grandly held all within the four quarters [of the kingdom],
How penetrating was their intelligence!

The bells and drums sound in harmony;
The sounding stones and flutes blend their notes;
Abundant blessing is sent down.

Blessing is sent down in large measure;
Careful and exact is all our deportment;
We have drunk, and we have eaten, to the full;
Our happiness and dignity will be prolonged.

readily with Choo as in the interpretation of ode VI. We are obliged to strain the terms 成 and 康 in ll. 3, 5 if we take them as descriptive of king Woo; and on the other hand the predicates in ll. 4, 6 seem extravagant, when taken of Ching and K'ang. The imperial editors say that Choo himself, before he published his great work on the She, held the view of the old interpreters, but they do not say that he was wrong in changing his mind, while yet they think it right to preserve the older interpretation alongside of his more matured one. It is an occasion for the application of the canon,—to put on one side what is doubtful.

Ll. 1—4. The critics are all anxious that l. 1 should be understood of the firm moral purpose of king Woo, maintaining in his heart his strong and unresting will to deliver the kingdom from tyranny, subduing every wrong impulse in himself, and resolute to secure universal good order. The writer, it appears to me, would simply indicate the impression which he had of Woo's vigour and force. With l. 2 comp. l. 9 in ode 4. 烈 = 'ardour.' Maou and Choo take it of the result of that,= 業 and 功業. There is no difficulty with l. 3, if we take 成 and 康 as meaning the kings who were so styled. If we refer the terms to Woo, then the line='most illustrious was he, who completed his great work and secured its tranquillity.' So says Maou,——不顯乎其成大功而安之. It is difficult to get at Ch'ing's exact idea of the line, but he says,—不顯乎其成安祖考之道. L. 4. 皇 = 君, taken as a verb, 'to establish as ruler or king (上帝之所君). This is much better than Maou's making the term = 美, 'to admire;' which is immediately manipulated by Ying-tah into 'to bless.'

Ll. 5—7. Choo says nothing on the 奄 here. Maou explains it by 同, 'together;' where I cannot follow him. The dict. defines it by 大有餘, 'grandly and more;' which suits the connection. It could not be said that Ching and K'ang were kings equal to Woo; but, coming, in immediate succession to him, one of them after the other, to the throne, they maintained what he had acquired. They were not without great qualities, which justified their being associated with him in the honours of sacrifice. 斤斤 is defined by 明察 and 明之察, 'clearly examining,' 'the examining of intelligence.'

Ll. 9—10. The writer has done now with the characters and achievement of the kings sacrificed to; and he proceeds to speak of the music at the sacrifice, and the blessing conferred on the worshippers. 喤喤 is here defined by 和, 'to be harmonious,' 'to sound in harmony.' 筦,—*i. q.* 管, which occurred in I. iii. XVII.2, meaning simply a reed or tube. We shall meet with it hereafter as an instrument of music,—a

X. *Sze wăn.*

思文

思文后稷。克配彼天。立我烝民。莫匪爾極。貽我來牟。帝命率育。無此疆爾界。陳常于時夏。

O accomplished How-tseih,
Thou didst prove thyself the correlate of Heaven;
Thou didst give grain-food to our multitudes;—
The immense gift of thy goodness.
Thou didst confer on us the wheat and the barley,
Which God appointed for the nourishment of all;
And without distinction of territory or boundary,
The rules of social duty were diffused throughout these great regions.

kind of flute; which is its meaning here. 將將 is defined by 集 and 和集, 'to blend harmoniously.' The subject of 降福 must be found, I apprehend, in the Spirits of the kings sacrificed to (此時神降之福). 穰穰 is defined in the Urh-ya by 福, 'happiness,' or 'blessing;' but we are obliged to take the terms here of the abundance of the blessing. Maou defines them by 衆, and Choo, by 多.

Ll. 11.—14. 簡簡＝大, 'great,' 'in large measure.' 反反,—as in II. vii. VI. 3. L. 13 belongs to the conclusion of the sacrifice, when those engaged in it all drank together by way of fellowship and refreshment. Compare in III. ii. III. 1, though the language there has reference to the feast that followed a sacrifice in the ancestral temple. 來反＝是反. Choo defines 反 by 覆, 'to be redoubled.' The blessing would not be received and then expire. It would keep coming back, and be, as it were, repeated (此福祿反覆，日至而未艾).

The rhymes are—王, 康, 皇, 方, 明 *, 喤, 將, 穰, cat. 10; 簡, 反, 反, cat. 14.

Ode. 10. Narrative. CELEBRATING HOW-TSEIH;—AN ODE APPROPRIATE TO THE BORDER SACRIFICE, WHEN HOW-TSEIH WAS WORSHIPPED AS THE CORRELATE OF GOD. It is not worth while to go into minor controversies on the argument of this ode. There is a sufficient agreement upon it, but in the interpretation of the lines and characters there are, as we shall see, various differences of view. Compare the Legend of How-tseih, in III. iii. I.

Ll. 1, 2. 思 is the initial particle,—as in III. i. VI. i. We can only give 文 the general sense of 'accomplished,' as in the panegyric of Yaou, in the Shoo, I. i. 1. 配天, 'to correspond to Heaven,' is to be taken, I think, of the achievements of How-tseih's life, rather than of the place assigned to him at the border sacrifice.

Ll. 3, 4. Choo follows Ch'ing in taking 立 as＝粒, 'to supply with grain-food,'—as in the Shoo, II. iv. 1. Then 極＝至, 'the utmost amount;' and the meaning of l. 4 is as given in the translation. Maou says nothing on 立, but he defines 極 by 中, 'the middle,' *i.e.*, the proper Mean of human nature, and this meaning is most unnaturally forced out of the lines:—'Thou didst preserve and establish the *true* life of all people under the sky, so that by thee, How-tseih, we might all get the correct Mean of our nature (存立我天下衆民之命。使衆民無不於爾后稷得其中正，言民賴后稷復其常性).' Ll. 5, 6. 來 is taken as＝小麥, or 'wheat.' Wang Taou contends that it is merely the particle, or＝是; but 來, when used in that sense, as no doubt it frequently is, is followed by a verb. 牟 (often with 麥 at the side)

=大麥, 'barley.' L. 4 says that grain-food was specially designed by God for universal (率=徧) nourishment. It was thus by How-tseih that the design of God came to be realized. Ll. 7, 8. I can make nothing of the 爾 in l. 7; and the only one among the critics who has tried to keep in it the sense of 'you,' in his expansion of the passage, is Ch'ing K'ang-shing. His words are—天命以是循存后稷養天下之功,而廣大其子孫之國,無此封竟於女,今之經界乃大有天下; but I leave it for others to make out their meaning. I interpret 爾 as if it were 彼, opposed to the 此, and enabling us to explain the whole line as in the translation. 常=常道 'the constant path,' the duties of social life. 時夏,—as in ode 8. When the people were supplied with food, they could be taught to be virtuous. See Confucius' saying in the Ana. XIII. ix. 4.—This ode is sometimes called the 納夏.

A rhyme is found in 稷,極, cat. 1, t. 3.

[ii.] THE DECADE OF SHIN KUNG.

I. *Shin-kung.*

臣工

嗟嗟臣工。敬爾
在公。王釐爾成。
來咨來茹。○嗟
嗟保介。維莫之
春。亦又何求。如
何新畬。於皇來
牟。將受厥明。明

Ah! Ah! ministers and officers,
Reverently attend to your public duties.
The king has given you perfect rules;—
Consult about them and consider them.

Ah! Ah! ye assistants,
It is now the end of spring;
And what have ye to seek for?
[Only] how to manage the new fields and those of the third year.
How beautiful are the wheat and the barley,
Whose bright produce we shall receive!

TITLE OF THE SECTION.—臣工之什, 四一之二, 'The Decade of Shin-kung; Section II. of Book I. of Part. IV.'

Ode 1. Narrative. INSTRUCTIONS GIVEN TO THE OFFICERS OF HUSBANDRY;—PROBABLY AFTER THE SACRIFICE IN THE SPRING TO GOD FOR A GOOD YEAR. According to the Preface, this was an ode sung in the ancestral temple, when the king was sending away the princes who had been at court and assisted him in the spring sacrifice to his ancestors. The imperial editors say that Choo himself at first accepted this view, but afterwards adopted that which I have given above in the first part of the argument,—'simply because the text only speaks of the business of husbandry (蓋以經文言農事耳).' They add that later scholars have urged that if Choo's view be correct, the piece should have had its place among the *Ya*, and not among the *Sung*. But on the view of the Preface, the same thing might be urged, so far as the words of the ode themselves are concerned. There is no doubt in my mind that the old view is incorrect. Upon it we have an ode to the princes, and not a word in it is addressed to them. Nothing could be more far-fetched than Maou's method of accounting for this,—that the king chose to address the ministers of the princes, only the better to admonish the princes. Add to this the use of 我 in l. 13; and I do not see how any unprejudiced student of the piece can hold to the account of it in the Preface.

昭上帝。迄用康年。命我衆人。庤乃錢鎛。奄觀銍艾。

The bright and glorious God
Will in them give us a good year.
Order all our men
To be provided with their spuds and hoes:—
Anon we shall see the sickles at work.

Ll. 1—4. The reduplication of 嗟嗟, 'ah! ah!' is emphatic. 工=官, 'an officer.' 臣工=羣臣百官, 'all ye ministers, all ye officers;' but we must suppose that only the officers of husbandry are intended. 敬爾在公=敬爾在公之事,—as in the translation. The meaning is apparent, but how to construe 在公 is difficult. Comp. 在御 in I. vii. VIII. 2. 釐=賜, 'to give,'—as in III. ii. III. 8, *et al.* I do not see the necessity of taking 王 as=前王, 'the former kings.' 成=成法, 'perfect rules.' The redoubled 來 is simply=是, and is not to be translated 'come.' 咨,—'to deliberate;' 茹,—as in II. iii. III. 4. 'There would be many things,' says Ts'ëen T'ëen-seih (錢天錫; Ming dyn.), 'such as peculiarities of soil and situation, to be taken into account in the application of the general laws.'

Ll. 5,6. The meaning of 保介 is quite undetermined, and has to be fixed by the connection. Maou says nothing on the terms. They occur in the Le Ke, IV. i. 13 in connection with the king's praying to God for a blessing on the labours of the year. There the king appears in his carriage, with his plough between the charioteer and a 保介; and Ch'ing explains the phrase as meaning 勇士, or 車右, the mailed soldier who sat on the charioteer's right (保=衣 and 介=甲); and he insists on the same meaning here. But whether he be correct or not in his interpretation of the terms in that passage, such a signification of them is inapplicable here; and therefore Choo makes them a denomination of the assistant officers of husbandry (農官之副). Even Këang accepts this determination, and argues in favour of it (保=安 and 介=助). 莫春, 'late in spring,' *i.e.*, the third month of the season, is to be understood with reference to the Hëa year. Ll. 7,8. L. 7 may also be translated, 'And what more do *we* require of you?' So, the 'Flower and Essence of the She (其他又何所求於民).' 新=新田, 'new fields;'—see on II. iii. IV. 1; 畬 denotes fields in the third year of their cultivation. A 治 has to be understood before 新(所求者惟此新畬之田，治之如何耳). Ll. 9,10. 於皇 is said by Choo to be 'an exclamation of admiration;'=於乎,美哉. 來麰,—as in [i.] X. 明 is taken by Choo as=明賜, 'the bright gift:' *i. e.*, of God. But the meaning which I have given is more natural and suitable. Fan Ch'oo-e says, 'The wheat and barley were ripe in summer. In the end of spring they were beginning to ripen. Hence the speaker is led on from the mention of that time to think of them.' Ll. 11,12. 迄=至, 'to come to;' here=our 'will.' 用=以, 'by means of the wheat and the barley.' 康年,—'make the year happy;' *i. e.*, grant a fruitful year. Ll. 13—15. 衆人, 'all the men,' is, of course, to be taken of the husbandmen,=甸徒. 錢 (2d tone) is defined by *ts'ëaou* (兆 with 金 at the side), said by Medhurst to be 'a spade or shovel, a weeder or hoe.' Ts'ëen T'ëen-seih says it was used to raise the earth (起土). The *poh* was a kind of hoe; the *chih*, a short reaping-hook or sickle. 奄,—'soon,' 'anon.' 艾 (read *e*, to distinguish it from the plant *gae*),—'to cut,' 'to reap.'

Rhymes are found in 工, 公, cat. 9; to which we may add 求, 牟, cat. 3, t. 1; and 年, 人, cat. 12, t. 1.

II. *E he.*

噫嘻

噫嘻成王。既昭假爾。率時農夫。播厥百穀。駿發爾私。終三十里。亦服爾耕。十千維耦。

Oh! yes, king Ching
Brightly brought himself near.
Lead your husbandmen
To sow their various kinds of grain,
Going vigorously to work on your private fields,
All over the thirty *le*.
Attend to your ploughing,
With your ten thousand men all in pairs.

Ode 2. Narrative. INSTRUCTIONS TO THE OFFICERS OF HUSBANDRY. PROBABLY, LIKE THE PRECEDING ODE, AFTER SOME SACRIFICE TO GOD FOR A GOOD YEAR. The Preface says that this was an ode sung on the occasions of sacrifice by the king to God, in spring and summer, for a good year. But there is no intimation of sacrifice in it; nor would any one ever have thought of seeking for it but for the place of the ode in this Part of the She. Evidently the piece is of a kindred nature with the preceding one.

Ll. 1, 2. 噫嘻 form a compound exclamation; but it is not easy to determine its peculiar significance. The dict. says that *e* is an exclamation 'of pain,' 'of anger,' 'of perplexity;' none of which meanings suits this passage. Maou, again, defines *he* by 和, and Ying-tah by 敕, with which meanings I cannot construe the line. Yen Sze-koo (T'ang dyn.), however, explains the term as 自得之貌, 'the app. of satisfaction,' or 'self-possession.' So I understand it; and the two together='Oh! yes.' The 成王既昭假爾 are all but unmanageable. That 成王 can only mean king Ching seems clear. Maou gives for the terms—成是王事, which become still more obscure in Ying-tah's expansion of them. Ch'ing makes out the six characters to mean—能成周王之功,其德已著至矣,謂光被四表,格于上下. Choo, of course, takes 成王 correctly, but he says that 昭假爾 is like the 格爾衆庶 of the Shoo, IV.i.1, *et al.*; and expands—成始置田官而嘗戒命之也, 'King Ching first appointed officers of the fields, and cautioned and charged them.' This also is quite unsatisfactory. Këang mentions an older view of Choo's —我之成其王業者,既昭假于爾上帝, 'Our establishment of our royal possession has been brightly approved by Thee, O God.' Këang rightly objects to this, that it introduces confusion into the piece, the 爾 here being referred to God, and those in ll. 5, 7 to the people; and then he gives the view of one of the Soo, of which he himself approves:—天之所以成我王業者既昭至矣, 'The way in which Heaven has established our royal possession has been made brightly to appear;'—taking 爾 simply as=矣. But to both these views, besides other objections, there applies especially this, that the interpretation of 成王 is inadmissible. The view which I have adopted in the translation is a modification of one suggested in 'The Flower and Essence of the She.' We are to suppose that king K'ang, in connection with his sacrifice at the border altar, had performed some service at the shrine of king Ching, asking, perhaps, what day would be propitious for the sacrifice (卜日於成王之廟). Then when the sacrifice had gone off happily, and he had assembled the officers of husbandry, he begins his address to them by saying that king Ching had come brightly near, and directed them to a fortunate day. This is the only way in which I can make any sense out of these lines. 爾 is simply=矣.

L. 3. 時=是, 'these.' L. 4. 百穀, 'the hundred kinds of grain,'=the various kinds.

III. *Chin loo.*

振鷺

振鷺于飛。于彼西雝。我客戾止。亦有斯容。○在彼無惡。在此無斁。庶幾夙夜。以永終譽。

A flock of egrets is flying,
About the marsh there in the west.
My visitors came,
With an [elegant] carriage like those birds.

There, [in their States], not disliked;
Here, [in Chow], never tired of;—
They are sure, day and night,
To perpetuate their fame.

Ll. 5, 6. 駿發爾私=大發爾私田, 'grandly turn up your private fields.' Choo defines 發 by 耕, 'to plough;' but the term should be taken more generally. Ch'ing says, 'In the cultivation of the ground, the allotments of families were separated by a small ditch (遂); ten allotments, by a larger (溝); a hundred, by what we may call a brook (洫); a thousand by a small stream (澮); and ten thousand, by a river (川). The space occupied by 10,000 families formed a square of a little more than 33 *le*.' We may suppose that this space is intended by the round number of 30 *le* in the text. Ch'ing further says that it constituted a *poo* (一部) and was under the charge of a special officer. The mention of the 'private fields' seems to imply that there were also 'the public fields,' cultivated by the husbandmen in common on behalf of the government;—contrary to the view of Choo, that in the royal domain, in the portion of it here contemplated, the public revenue was derived from a different system. As the people are elsewhere introduced, wishing that the rain might first fall upon the public fields, to show their loyalty, the king here speaks only of the private fields, to show his sympathy and consideration for the people. Ll. 7, 8. 服 is here explained by 事, as often; but we must take it with verbal force,=' to attend to the business of.' 十千=一萬, the ten thousand holders of the 30 *le*. They were all to be called forth to labour, in pairs to each plough. Choo takes the meaning to be that, though so numerous, they were to work with good will and union of strength and attention, realizing on a grand scale the harmony of a single pair of labourers (萬人畢出,并力齊心,如合一耦).

There are no rhymes.

Ode 3. Allusive. Celebrating the representatives of the two former dynasties, who had come to court to assist at sacrifice;—may have been sung when the king was dismissing them in the ancestral temple. The Preface simply says that in this ode we have the representatives of the two previous dynasties, who had come to court to assist at sacrifice (二王之後來助祭);—to which account of the piece Choo adds nothing. The larger argument which I have adopted is taken from Këang (二王之後來助祭,遣于廟之樂歌也).

Ll. 1—4. 鷺,—as in I. xii. I. 2, 3. The bird was prized for the pure white of its plumage, and its movements were also supposed to be remarkable for their elegance (鷺本潔白,又善飛舞以爲容). 振 is defined by 羣飛貌, 'the app. of the egrets flying in a flock.' 雝 is defined, from the connection, by 澤, 'a marsh or pool.' 'The *loo*,' says Ying-tah, 'is a water-bird, and hence it could be flying only to a marsh. This gives us the meaning of *yung*. The marsh in question was in the west; but no stress is to be laid on the 西.' It is generally held that 西雝 is the pool about

IV. *Fung nëen.*

豐年

豐年多黍、多稌、
亦有高廩。
萬億及秭。
爲酒爲醴。
烝畀祖妣。
以洽百禮。
降福孔皆。

Abundant is the year, with much millet and much rice;
And we have our high granaries,
With myriads, and hundreds of thousands, and millions [of
  measures in them];
For spirits and sweet spirits,
To present to our ancestors, male and female,
And to supply all our ceremonies.
The blessings sent down on us are of every kind.

the 辟廱 of III. i. VIII. 3, 4, which, it is said, was in the western suburb of the capital; but this point cannot be determined. Wherever the pool was, the egrets were in their element at it, and so the visitors whom the piece celebrates were in their element at the court of Chow. Those visitors, it is affirmed in the argument, were the representatives of the dynasty of Hëa, from the principality of Ke (杞), and of Shang, from that of Sung. It is of course only from tradition that the term 客 is thus restricted. 戾=至, 'to come to.' 止 is the final particle. 斯=*such*. The deportment of the visitors was supposed to be as elegant as the movements of the birds (斯指鷺言), so there is a metaphorical as well as an allusive element in these lines.

Ll. 5—8 are in praise of the two nobles, and contain assurance of the king's confidence in them and good will to them. 在彼, 在此,—'there,' 'here;'—their own States, and at the court of Chow. 無惡, 無斁=無有惡之者, 無有厭之者;—as in the translation. 庶幾, along with the wish of the king, convey his assurance, that so it would be with them. They would ever conduct themselves so as to deserve the praise which ll. 5. 6 expressed. 永終, together,='to perpetuate.' Këang says, 'The rise of the three dynasties was entirely from the appointment of Heaven, without the shadow of partiality displayed in it. The displacement of one arose from such men as Këeh and Show; and the elevation of another from such men as T'ang and Woo. The descendants of the occupying and of the displaced Houses stood to one another in the relation of host and guest, without any consciousness of undue exaltation on the part of the former, or of shame on the part of the latter!' But this would require more than mortal virtue on both sides.

The rhymes are—雝, 容, cat. 9, and 惡, 斁*, 夜*, 譽, cat. 5, t. 1.

Ode 4. Narrative. AN ODE OF THANKSGIVING FOR A PLENTIFUL YEAR. Both the Preface and Choo say further that the ode was used at the sacrifices in autumn and winter, and Choo adds that the thanksgiving was to the Father of Husbandry (Shin-nung,—see on II. vi. VII. 2,—the First Husbandman, or How-tseih), the Spirits of the land and those of the four quarters (方 社; as also in II. vi VII. 2), &c. But opinions are endlessly divided as to the Spirits who were sacrificed to; and Fan Ch'oo-e, after enumerating half a dozen conflicting views, concludes by saying that 'the sum of the matter is that it was a piece to be sung at a sacrifice of thanksgiving (要之, 爲報祭之樂章).'

L. 1. 稌=稻, 'paddy or rice.' This line is understood as referring to the grain of the people, that there would be no scarcity in their families, while ll. 2,3 refer specially to the stores of the king. Under millet and rice, we may suppose, all other kinds of grain are comprehended. Ll. 2,3. Choo observes here that 亦 is merely an expletive particle;—so I have treated it in nearly all cases of its occurrence. 萬, without question, means 10,000; and 億 is most commonly accepted as the name for 100,

V. *Yëw koo.*

有瞽

有瞽有瞽。在周之庭。○設業設虡。崇牙樹羽。應田縣鼓。鞉磬柷圉。旣備

There are the blind musicians; there are the blind musicians;
In the court of [the temple of] Chow.

There are [the music frames] with their face-boards and posts,
The high toothed-edge [of the former], and the feathers stuck
[in the latter];
With the drums, large and small, suspended from them;
And the hand-drums and sounding-stones, the instrument to
give the signal for commencing, and the stopper.

000. I must also agree with Kwoh and others in taking 秭 as meaning a million. If we do not take the terms as thus rising in decimal progression, then 億 will be 10,000 × 10,000=100,000,000, and 秭,=億 × 億=10,000,000,000,000,000. The latter seems to be the view of Maou and Choo here (數萬至萬曰億,數億至億曰秭). The common use of 秭 is as the denomination for a hundred millions. Ll.5—7. 爲,—'to make.' 烝=進, 'to set forth;' so that 烝畀='to offer to.' 祖妣,—'grandfather and grandmother,' 妣 taking that meaning from 祖. But we must extend the meaning to ancestors, male and female, generally. 洽=備, 'to be provided for.' 百禮,—'all ceremonies;' meaning all sacrifices and feasts whatsoever. L. 8. We must understand a 神, meaning all the Spirits who had been or might be sacrificed to, as the subject of 降. 皆=徧, 'universal.' Choo takes the line as in the future tense, which, possibly, is the better construction (而神降之福,將甚徧也).

The rhymes are—秭, 醴, 妣, 禮, 皆, cat. 15, t. 2.

Ode 5. Narrative. The blind musicians of Chow; the instruments of music; and their harmony. The Preface, which is followed by Choo, says that this piece was made on the occasion of the duke of Chow's completing his instruments of music, and announcing the fact in a grand performance in the temple of king Wăn. The critics generally admit that it was not made for any occasion of sacrifice (非祭祀之時所奏).

Ll. 1, 2. 有瞽,—like 矇瞍, in III. i. VIII. 4. The repetition of the phrase serves to denote that the blind musicians were many. In the Chow Le, III. i. 22, the enumeration of these blind musicians gives 2 directors of the 1st rank (大師), 4 of the second (小師), 40 performers of the 1st grade, 100 of the 2d, and 160 of the 3d; with 300 assistants who were possessed of vision. I must say that I am incredulous as to this collection of blind musicians about the court of Chow. 庭,—'a court-yard.' Here we must understand it of the court below the raised hall of the temple of king Wăn.

Ll. 3—8. All the instruments here were performed on in the open court below the hall. Ll. 3, 4,—see on III. i. VIII. 3. Choo says that the feathers spoken of were stuck or placed (樹=置) on the teeth of the face-board. More probably they were employed as ornaments for the tops of the posts;—so, the 'Flower and Essence of the She (虡之上角,置羽爲飾).' 應 is generally taken as the name of a small drum, and 田 as that of a large one. 'The *ying* and the *t'ëen* were the suspended drums;'—under the Hëa dynasty, it is said, drums were made with feet on which they stood; under the Shang, they were supported on pillars; the duke of Chow introduced the practice of suspending them from a frame. 鞉,—*i. q.* 鼗;—see Ana. XVII. ix. 4. The instrument was a small drum, which could be held in the hand, with two ears, or balls attached to it by strings. The balls struck the ends and made music, as the handle was twirled about. 柷 and 圉 did

乃奏。簫管備舉。○喤喤厥聲。肅雝和鳴。先祖是聽。我客戾止。永觀厥成。

These being all complete, the music is struck up.
The pan-pipe and the double-flute begin at the same time.

Harmoniously blend their sounds;
In solemn unison they give forth their notes.
Our ancestors will give ear;
Our visitors will be there;—
Long to witness the complete performance.

VI. *Ts'een.*

潛

猗與漆沮。潛有多魚。有鱣有鮪。鰷鱨鰋鯉。以享以祀。以介景福。

Oh! in the Tseih and the Ts'eu,
There are many fish in the warrens;—
Sturgeons, large and snouted,
T'ëaous, yellow-jaws, mudfish, and carp:—
For offerings, for sacrifice,
That our bright happiness may be increased.

not themselves discourse music, but were used to direct the band, the former giving the signal for the performers to commence, the latter for them to stop. The *ch'uh* was a sort of wooden box, with a handle in the top, which moved a cross piece of wood at the bottom, that gave the signal as it struck against the sides. The *yu* was made to resemble a couching tiger, with a toothed ridge upon his back, along which a stick was drawn to give the signal to stop. Another name of it is 敔. Medhurst, under *ch'uh*, has confounded the two instruments together. 奏=作樂, 'to make music.' The *sëaou* was a sort of pan-pipe, made on a large scale with 23 tubes of bamboo, or on a smaller, with 16 tubes. 管,—this was a kind of flute. But it was double in structure somehow, so that two were blown together.

Ll. 9—13. Nothing is said in the above lines of the stringed instruments, which were used in the hall above the court, nor is the enumeration complete of all the instruments which were used in the court below. We cannot account for the omissions; but in ll. 9, 10, the writer proclaims the excellence of the performance. 喤喤,—as in [i.] IX. Comp. the difft. application of 肅雝 in [i.] I. Ll. 11—13 must be taken in the future tense. The 'visitors' are understood, as in ode 3. 成='the complete performance;'—what would take place on grand occasions.

The rhymes are—瞽, 虡, 羽, 鼓, 圉, 奏 (prop. cat. 4), 舉, cat. 5, t. 2; 庭, 聲, 鳴, 聽, 成, cat. 11.

Ode 6. Narrative. SUNG IN THE LAST MONTH OF WINTER, AND IN SPRING, WHEN THE KING PRESENTED A FISH IN THE ANCESTRAL TEMPLE. This is the argument of the piece given in the Preface, and in which the critics generally concur. In the Le Ke, IV. vi. 49, it is mentioned that the king, in the beginning of winter, gave orders to his chief fisher to commence his duties,

VII. *Yung.*

雝

有來雝雝。至止肅肅。相維辟公。天子穆穆。○於薦廣牡。相予肆祀。假哉

They come full of harmony;
They are here, in all gravity;—
The princes assisting,
While the Son of Heaven looks profound.

'While I present [this] noble bull,
And they assist me in setting forth the sacrifice,

and went himself to see his operations. He partook of the fish first captured, but first presented one as an offering in the back apartment of the ancestral temple; and in the first month of spring, when the sturgeon began to make their appearance (IV. i. 25), the king presented one in the same place. On these notices the argument in the Preface is constructed; and no doubt, some analogous ceremonies were observed by the kings of Chow. When the fish generally, and then the sturgeon, came into season, choice specimens would be presented to their ancestors, as an act of duty, and an acknowledgment that it was to their favour that the king and the people were indebted for the supplies of food which they received from the waters.

Ll. 1, 2. 猗與 is a compound term of exclamation. 漆沮,—rivers of K'e-chow; the same that are mentioned in II. iii. VI. 1. Some take 潛 here as the verb,='to lie hid;' but both Maou and Choo define the term by 槮, a place constructed of wood, if we can speak of construction in the case, thrown into the water for the comfort of the fish, to afford them warmth, and where they might breed. This meaning of the character is found in the dictionary (魚之所息謂之潛).

L. 3,—see on I. v. III. 4. We have met with all the names in l. 4 but 鰷, or 白鰷, which is described as 'a fish, long and narrow.' Williams thinks it may be a species of *thryssa* or *engraulis*. The 'increase of happiness' would come from the Spirits of their ancestors. 'So offering and sacrificing,' says Le Hwa, 'the Spirits would aid them with great happiness (神助之以大福). But we are not to suppose that the Spirits would send down happiness, because of the many fishes that were offered to them. They would do so because of the reverence and sincerity with which they were offered when they were in season.'

The rhymes are—沮, 魚, cat. 5, t. 1; 鮪*, 鯉, 祀, 福*, cat. 1, t. 2.

Ode 7. Narrative. Appropriate at a sacrifice by king Woo to his father Wan. This account of the ode is that given by Choo. According to the Preface, the piece was appropriate to the *te* (禘), or great quinquennial sacrifice offered by the kings of Chow, mentioned in the Analects, III. x., xi., and Ying-tah further thinks that it was made by the duke of Chow for king Ching to celebrate the universal peace which was established throughout the kingdom. Maou also says that the great ancestor contemplated in it was king Wăn, which seems to me inconsistent with the nature of the *Te* sacrifice. The imperial editors allow that the ode better admits of explanation on Choo's view. There is, in fact, no end of the perplexities and conflicting opinions in the interpretation of the details on the old view, and Choo exercised a wise discretion in departing from it. In Confucius' time the three great families of Loo used this ode in sacrificing in their ancestral temples;—to the great dissatisfaction of the sage (See Ana. III. ii.). They used it at the conclusion of the sacrifice, when the sacrificial vessels and their contents were being removed (以雝徹), and the probability is that it was made at first to be used at that time, and hence we find it called by the name of *ch'eh* (徹) as well as *yung*.—Even on the view of the ode given by Choo, he has some difficulties to dispose of. Ll. 1—4 are plainly narrative, and proceed from an onlooker. The king would never speak of himself in the terms 天子穆穆. Ll. 5—8 are as plainly from the lips of the king, the sacrificer; and so are ll. 13—16. But if ll. 9—12 stood alone, we should take them, like ll. 1—4, as descriptive, and translate in the 3d person.

Ll., —4. Ll. 1,2 are predicates of the princes (辟公,—as in [i.], IV.) assisting in the service. 雝雝 and 肅肅,—as in III. i. VI. 3.

皇考。綏予
孝子。○宣
哲維人。文
武維后。燕
及皇天。克
昌厥後。○
綏我眉壽。
介以繁祉。
既右烈考。
亦右文母。

O great and august Father,
Comfort me, your filial son!

'With penetrating wisdom thou did'st play the man,
A sovereign with the gifts both of peace and war,
Giving rest even to great Heaven,
And ensuring prosperity to thy descendants.

'Thou comfortest me with the eyebrows of longevity;
Thou makest me great with manifold blessings.
I offer this sacrifice to my meritorious father,
And to my accomplished mother.'

I can only regard 止 as a particle. Choo says on 穆穆 simply that it is descriptive of the king (天子之容). Ying-tah, after the Urh-ya, finds nothing more in it than the general idea of 美, 'admirable,' 'elegant.' But that does not exhaust its meaning. The 'Complete Digest' expands it into 至和無迹, 至敬無聲, 端默無爲. 'Profound' comes nearer it than any one English term I can think of.

Ll.5—8. Here we have king Woo speaking, though there is no indication in the text of any change of person. Ll. 1,2. Choo takes 於 as the exclamation Oh!; and this obliges him to understand that the bull was contributed by the assisting princes (此和敬之諸侯薦大牲以助我之祭事). But the imperial editors observe that there is no evidence that such a thing was ever done by the princes, while there are abundant testimonies as to the victims being provided by the king. The difficulty is altogether avoided by reading 於 with its usual pronunciation, which gives the meaning of the line as in the translation. 肆 = 陳; 肆祀,—'to arrange, set forth, the sacrifice.'

Ll.7,8. 假=大, 'great;' we might also take it as = 嘉, 'admirable.' 皇考,—皇, as in III. i. X. 5; 考 is 'a deceased father.' 綏,—'to comfort,' 'to give support and settlement to.'

Ll. 9—12 must be translated in the 2d person, though the lines themselves, as I have said, rather indicate the 3d. 維人, 維后,—compare the 維人 in [i.] IV., l. 9. 宣 = 通 or 徧, with reference to the comprehensive range and penetration of Wăn's wisdom. 燕 = 安, 'to give rest to.' Hwang Tso, referring to the statement in III.i. VII. 1, that 'God surveyed the four quarters of the kingdom, seeking for some one to give settlement to the people,' adds, 'Thus what Heaven has at heart is the settlement of the people. When they have rest given to them, Heaven is at rest.' 昌 = 盛, with *hiphil* force, 'to make prosperous.'

Ll. 13—16. 眉壽,—as in II.ii. VII. 4. 繁,—'manifold.' 右 = 尊, 'to honour,'—with reference to the sacrifice that had been offered. 烈考,—*i. q.*, 皇考, in l. 7. 文母 must be referred to T'ae-sze, the queen of Wăn. In sacrifices to ancestors, the tablets of their wives were placed in their shrines, so that both shared in the honours of the service.

The rhymes are—雝, 公, cat. 10; 肅, 穆, cat. 3. t. 3; 牡 *, 考 *, *ib.*, t. 2; 祀, 子, cat. 1, t. 2; 人, 天, cat. 12, t. 1; 后, 後, cat. 4, t. 2; 壽, 考 *, cat. 3, t. 2; 祉, 母 *, cat. 1, t. 2.

VIII. *Tae hëen.*

載見

載見辟王。曰求厥章。龍旂陽陽。和鈴央央。鞗革有鶬。休有烈光。○率見昭考。以孝以

They appeared before their sovereign king,
To seek from him the rules [they were to observe].
With their dragon-emblazoned banners, flying bright,
The bells on them and their front-boards tinkling,
And with the rings on the ends of the reins glittering,
Admirable was their majesty, and splendour.

He led them to appear before his father shrined on the left,
Where he discharged his filial duty, and presented his offerings;—

Ode 8. Narrative. APPROPRIATE TO AN OCCASION WHEN THE FEUDAL PRINCES WERE ASSISTING KING CHING AT A SACRIFICE TO KING WOO. The Preface and Choo agree so far regarding this ode in that they regard it as having been made with reference to a sacrifice by king Ching in the temple of his father. Wherein they differ is, that the Preface says the sacrifice was on the *first* occasion of the princes making their appearance before the shrine of Woo, while Choo allows no such specification of time in it. Which view we are to adopt depends on the meaning given to the commencing term 載. Is it the initial particle, and untranslateable, as Choo holds? Or has it the meaning of 始, as Maou says, so that l. 1 will mean, 'on the first appearance of the princes at the court of their sovereign?' The character itself will admit of either interpretation of it, and there is nothing in the piece to fix its meaning. The imperial editors give their decision in favour of the view of the Preface, which Choo himself at one time admitted. There was an appropriateness, they say, in king Ching's leading them to the temple of his father, on their first presentation at his court. This I allow, but there would be nothing inappropriate in his doing so on some subsequent occasion as well. The point is one which cannot be positively determined.—The ode, it will be observed, is *about* the sacrifice; but it was not said or sung at the sacrifice. Ll. 1—6. 載, is the initial particle; or=始, 'first,' 'on the first occasion of;'—see above. 見 (read *hëen*) = 朝覲, 'to appear at court before the king.' We must understand 辟公, 'the feudal princes,' as in l. 12, as the subject. 辟王, 'the ruling king,' is of course king Ching. 曰 is not to be translated. Mih-tsze quotes the line with 聿 (尙賢篇). 章=法度, 'laws and rules;' meaning the various regulations which were delivered to the princes when they appeared at court, to be put in force in their own States. Ll. 3—6 all describe the state with which the arrival of the princes at the capital was accompanied. 旂,—as in II.i.VIII. 3. This is the first time we have found the descriptive 龍 along with it. 陽陽 expresses the brilliance of the flags. Bells attached to the front-board of the carriage were called 和; those fixed at the top of the banner-staff, 鈴; other bells on the yoke or the horses' bits were called 鸞. 央央 is intended to give the sound made by the bells. From III. iii. VII. 2 we learn that the end of the reins were adorned with metal rings; 有鶬 denotes the glittering appearance which these made. So Ch'ing explains the phrase (金飾貌);—better than Choo's taking it of the sound made by the rings. 休—美 'admirable.'

Ll. 7, 8 have for their subject the king, who, after giving audience to the princes, proceeded to present them, as it were, to the Spirit of his father. 見,—as in l. 1. 昭考 is not to be translated—'his illustrious father.' 昭 has here the

享。○以介眉壽。永言保之。思皇多祜。烈文辟公。綏以多福。俾緝熙于純嘏。

That he might have granted to him long life,
And ever preserve [his dignity].
Great and many are his blessings.
They are the brilliant and accomplished princes,
Who cheer him with his many sources of happiness,
Enabling him to perpetuate them in their brightness as pure blessing.

IX. *Yĕw k'ih.*

有客有客。亦白其馬。有萋有且。敦琢其旅。

The noble visitor! The noble visitor!
Drawn like his ancestors by white horses!
The reverend and dignified,
Polished members of his suite!

technical sense which is explained under chapter 19th of 'The Doctrine of the Mean.' Woo's place in the Ancestral Temple was on the left of the shrine of the great ancestor of the House of Chow. The reduplication of the 以 might be disregarded. The offerings were the expression of the king's filial piety. Ho K'ëae says, '*Hëaou* denotes the filial thoughts,—the inward tasking of the mind; *hëang* denotes the offerings, the outward contribution to the utmost of the ability (孝者,孝思,內盡志也,享者,獻享,外盡物也).'

Ll. 9—14. The subject of 介 will be 神,—the spirit of king Woo, who would respond with blessing to the filial offerings of his son. 言 is the expletive particle. On the 之, the 'Complete Digest' says, 之字指今日言, which I do not understand. The meaning of l.2 evidently is that king Ching, through the favour of his father, would long preserve his dignity, and all the blessings of his lot. 思 is the initial particle;—as in the 10th ode of last Decade, *et al.* 祜=福, 'happiness,' 'blessings.' Ll.12—14, are in compliment to the princes assisting at the sacrifice, intimating that it was to their co-operation that the king was indebted for the favourable answer which would be given to his sacrifice. This seems to me the only natural or legitimate construction of these lines; and I am surprised that the imperial editors should demur to it, and call attention to Ch'ing's view that l. 13 is to be understood of the blessing which the princes themselves would receive, and not of that which they secured for the king (綏之以多福,是神安辟公以多福,非謂安孝子也). L. 12,—as in ode IV. of last Decade; 緝熙,—as in ode VI. of the same. 于 has perhaps the force of 'up to the point of.' Choo's expansion of l.14 is—使我 (but the whole par. is in the 3d person) 得繼而明之,至于純嘏也.

The rhymes are—王,章,陽,央,鶬,光,享*, cat. 10; 壽,保*, cat. 3, t. 2; 祜,嘏*, cat. 5, t. 2.

Ode 9. Narrative. CELEBRATING THE DUKE OF SUNG ON ONE OF HIS APPEARANCES AT THE CAPITAL AND ASSISTING AT THE SACRIFICE IN THE ANCESTRAL TEMPLE OF CHOW;—SHOWING HOW HE WAS ESTEEMED AND CHERISHED BY THE KING. From ode 3 we may conclude that the visitor here celebrated was the representative

有客宿宿。有客信信。言授之縶。以縶其馬。
○薄言追之。左右綏之。既有淫威。降福孔夷。

The noble guest will stop [but] a night or two!
The noble guest will stop [but] two nights or four!
Give him ropes
To bind his horses.

I will convoy him [with a parting feast];
I will comfort him in every possible way.
Adorned with such great dignity,
It is very natural that he should be blessed.

of one of the former dynasties, and the mention of his white horse (or horses) is a sufficient substantiation of the tradition in the Preface, that he was the famous viscount of Wei (see the Shoo, IV. xi.), an elder brother, or an uncle, of the last king of the Shang dyn. When the rebellion of that king's son was put down, and the son himself put to death, the viscount of Wei was made duke of Sung, there to continue the sacrifices of the House of Shang. In this ode he is represented as coming to the court of Chow, where he would assist king Ching in the sacrifices in his ancestral temple. Ho K'ëae says, 'The language, like that of ode 3, is all in praise of the guest, but it was sung or recited in the temple; and therefore it is rightly placed among the *Sung*.' Perhaps there is an indication in it of the temple,—in the last line.

Ll. 1—4. The repetition of the 有客 serves to call attention to the visitor, and to intimate the joy which the sight of him occasioned. K'ëang is the only critic I have met with who finds in it an indication that more than one visitor is indicated by it,—the duke of Sung namely, and his attendants. With the dynasty of Yin white had been the esteemed and sacred colour, as red was with Chow, and hence the duke, as the representative of Yin, had his carriage drawn by white horses. Riding on horseback being a thing not mentioned in the She, we must take 馬 in the plural. The use of 白駒 in II. iv. II. may be pleaded in favour of a singular construction of 馬; but perhaps, in that ode also we ought to take 駒 as plural. At any rate, the duke of Sung would come to the court of Chow, as the other princes did, in a carriage. Cheo says 亦 is merely the initial particle, but I prefer regarding it here, with Soo Ch'eh, as = 仍, with all the meaning in the translation. 有萋有且 is descriptive of the 旅 in l. 4, the officers in attendance on the duke. Choo acknowledges that he does not understand 萋且; but Maou gives the characters the meaning of 敬愼貌, 'the app. of being reverent and careful.' It is as well to accept this explanation, though given merely because it would suit the connection. Compare 萋斐 in II. v. VI. 1. 敦 (read *tuy*) 琢 is defined by 選擇, 'selected.' The characters, no doubt, = 追琢 in III, i. IV. 5. There they are used of metal and jade engraved and chiselled; here they are metaphorically applied to the officers of Sung. 旅,—'a company;' here, the suite of the duke.

Ll. 5—8 are indicative of the esteem felt at the court for the duke, and how gladly the king would have detained him. Compare the similar phraseology in II. iv. II. 1,2. 'To lodge one night in a place is called 宿; to lodge two nights is called 信.' The Urh-ya explains the repetition of 宿, as meaning 'to lodge two nights (再宿)' and that of 信 as meaning 'to lodge four nights (四宿).' 言 is merely the expletive particle. The first 縶 = a 'rope;'

X. *Woo.*

武

於皇武王。
無競維烈。
允文文王。
克開厥後。
嗣武受之。
勝殷遏劉。
耆定爾功。

Oh! great wast thou, O king Woo,
Displaying the utmost strength in thy work.
Truly accomplished was king Wăn,
Opening the path for his successors.
Thou did'st receive the inheritance from him;
Thou did'st vanquish Yin, and put a stop to its cruelties;—
Effecting the firm establishment of thy merit.

the second,='to tie or tether.' If his horses were tied, the duke would be obliged to remain.

Ll. 9—12. The duke would not be stayed, and here the king tells how he would continue to show his appreciation of him, when he was gone. 薄言 is the compound particle with which we are familiar. 追之 is taken as=送之, 'I will escort him,' including the giving to him a parting feast. L. 10 has been taken variously. Choo understands 左右, 'on the left and the right,' as=in every possible way; and the meaning of the line is as I have given it in the translation. The construction is natural and unstrained. Ch'ing understood 左右 of the king's ministers (左右之臣), who would be present at the feast, and show their desire for the happiness of the distinguished visitor. The 'Essence and Flower of the She' adopts this view. Këang takes 左右 of the members of the duke's suite, who deserved, as well as their master, to be esteemed and honoured. L. 11 is referred to the duke of Sung, the greatest of the feudatories of Chow, and worthy of his dignity; so that 淫 has the sense of 大, 'great.' The only critic who takes a difft. view is Fan Ch'oo-e, who refers the line to Woo-kăng, on whom the duke of Chow had dealt the terrors of justice (威), because of his rebellion (淫). Thus the line contains a warning to the duke of Sung; but this is foreign to the spirit of the whole piece, to say nothing of the 'chiselling' of the construction. I said that in l. 12 there is, perhaps, an indication of the ode's having been sung in the temple;—before the shrine of king Woo. The subject of 降福 is not expressed, but 神 may very well be understood, and the line,='Very easy is it for thee, O spirit [of my father], to send down blessing on him.' I have left the meaning, however, indefinite in the translation. 夷=易, 'easy,'=natural.

The rhymes are—馬*, 旅, 馬*, cat. 5, t. 2; 追, 綏, 威, 夷, cat. 15, t. 1.

Ode 10. Narrative. SUNG IN THE ANCESTRAL TEMPLE TO THE MUSIC REGULATING THE DANCE IN HONOUR OF THE ACHIEVEMENTS OF KING WOO. This account of the piece, given in the Preface, is variously corroborated, and I do not know that any of the critics have called it in question. The dance was made by the duke of Chow, and was supposed to represent in some way the success of Woo's career. Perhaps the brief ode was sung as a prelude to the dance; or it may be that the seven lines are only a fragment. This, indeed, is most likely, as we have several odes in the next section all referred to the same occasion. The 爾 in l. 7 has made me use the second person in the translation throughout.

Ll. 1,2. 於 (*woo*),—the exclamation. The structure of l. 2 is like that of 無競惟人, which we have met with in III. iii. II., *et al.* 烈,—in the sense of 功, 'merit,' 'achievement.' Nothing could be conceived of grander or stronger than what Woo had accomplished. Ll. 3,4. But if Woo had reared the superstructure,

Wăn had laid the foundations of it. 開厥後,—'opened the future,' *i. e.*, prepared the way for all that should be done by those who came after him. Ll. 5—8. 嗣武,—'inheriting Woo;' *i. e.*, Woo, as the successor and heir of Wăn. 受之,—'received it; *i. e.*, all that Wăn had done. 遏,—to repress;' as in III.ii. IX. 劉=殺, 'to kill;' meaning all the murderous oppression exercised by Show. 耆=致, 'to bring about;'—as in III. i. VII. Even Maou thus explains 耆 here. Fan Ch'oo-e is again singular in insisting on the usual meaning of the term, as =老, so that l. 7 is with him='When thou was old, thou did'st establish thy merit!'

There are no rhymes.

[iii.] THE DECADE OF MIN YU SEAOU-TSZE.

I. *Min yu.*

閔予小子之什四一之三

閔予小子

閔予小子。遭家不造。嬛嬛在疚。於乎皇考。永世克孝。○念茲皇祖。陟降庭止。維予小子。夙夜敬止。○於乎皇王。繼序思不忘。

Alas for me, who am [as] a little child,
On whom has devolved the unsettled State!
Solitary am I and full of distress.
Oh! my great Father,
All thy life long, thou wast filial.

Thou didst think of my great grandfather,
[Seeing him, as it were,] ascending and descending in the court.
I, the little child,
Day and night will be so reverent.

Oh! ye great kings,
As your successor, I will strive not to forget you.

TITLE OF THE SECTION.—閔予小子之什, 四一之三, 'The Decade of Min yu seaou-tsze; Section III. of Book I., Part IV.'

Ode 1. Narrative. APPROPRIATE TO THE YOUNG KING CHING, DECLARING HIS SENTIMENTS IN THE TEMPLE OF HIS FATHER. The Preface says merely that we have here 'the heir-king presenting himself in the ancestral temple (嗣王朝於廟也);' but the common consent of Maou and all the critics is that the king was Ching. The only question is as to the date of the composition, whether the piece was made for him on his repairing to the temple when the mourning for his father was expired, or after the expiration of the regency of the duke of Chow. Këang supposes that it was made for Ching's regular use (平日朝於廟), so that both these occasions may be embraced in it.

Ll. 1—5. 閔 = 病, 'distress,' 'to be distressed,' so that l.1=' Distressed am I, the little child.' 小子 is Ching's humble designation of himself; and is frequently put into his lips in

II. *Fang loh.*

訪落

訪予落止。率時昭考。於乎悠哉。朕未有艾。將予就之。繼猶判渙。維予小子。未堪家多

I take counsel at the beginning of my [rule],
How I can follow [the example] of my shrined father.
Ah! far-reaching [were his plans],
And I am not yet able to carry them out.
However I endeavour to reach to them,
My continuation of them will still be all-deflected.
I am [but as] a little child,
Unequal to the many difficulties of the State.

the Shoo (*e. g.*, V. vii. 2,9, *et al.*). It may seem appropriate in the lips of him who was only a boy; but elders also employed it. It occurs, for instance, in the Shoo, V. vi.10, used by the duke of Chow of himself. 家=國家, which we may translate 'the kingdom.' 造 is defined by 成, which Ying-tah endeavours to explain by saying, 'When there is progressive action, there will be completion in the end; hence 造=成 (有所造爲,終必成就,故造猶成也).' Whteher there be a reference to any special calamities in l. 2 we cannot tell; but compare king Ching's complaint in the Shoo, V. vii.1. 嬛,—*i. q.*, 煢. The redoubled character gives the idea of being solitary and unsupported (孤獨). 疚,—as in II.i.VII. 3, *et al.* 皇考, is, of course, king Woo. 永世=終身, 'all his life.' The young king proposes the filial conduct of his father as the great thing to be imitated by himself.

In ll. 6—9 king Woo is still the subject of ll.6,7. 祖, 'grandfather,' refers to king Wăn, Ching's grandfather and Woo's father. 茲=此 'this;' but we must substitute 'my' for it in the translation. L. 7 indicates how Woo kept the thought of his father before him, as if he were continually seeing him ascending and descending in the court (常若見我皇祖之陟降於庭). This is a much more likely construction than that proposed by Maou, who would take 庭, as he does elsewhere, as=直, so that the line=' who was upright above and below,' *i.e.*, Heaven-wards and man-wards. The 止 in ll. 7, 9 are both the final particle.

Ll. 10, 11. The 皇王 are to be taken of both Wăn and Woo. Maou defines 序 by 緒, 'the thread of a clue or cocoon,'=the line of succession in the kingdom. 思 is emphatic,=慕, 'to long for,' 'to strive.'

The rhymes are—造*, 疚 (prop. cat. 1), 考*, 孝*, cat.3, t.2; 庭,敬, cat.11; 王,忘, cat. 10.

Ode 2. Narrative. Seems to be a sequel to the former ode. The young king tells of his difficulties and incompetencies; asks for counsel to help to copy the example of his father; states how he meant to do so; and concludes with an appeal or prayer to his father. The Preface says that this piece relates to a council held by Ching with his ministers in the ancestral temple; but we can hardly affirm anything so definite about it.

L. 1. 訪=問, 'to ask,' or 謀, 'to take counsel.' 落 is defined by 始, 'the beginning,' *i.e.*, here, the commencement of Ch'ing's reign. The term is supposed to have this signification from the use of 落 to denote the feast or ceremony with which any great building was inaugurated (凡宮室始成,則落之,故以落爲始). Ching's accession to the throne, or to the govt., would stand in that relation to his future reign. Ch'ing supposes that l. 2 is the counsel which had been given by the ministers, but I prefer to take it as in the translation. 時=是, 'this;' but we

難。紹庭上下。陟降厥家。休矣皇考。以保明其身。

In his room, [I will look for him] to go up and come down in the court,
To ascend and descend in the house.
Admirable art thou, O great Father,
[Condescend] to preserve and enlighten me.

III. *King che.*

敬之 敬之敬之。天維顯思。命不易哉。無曰高高在上。

Let me be reverent, let me be reverent, [in attending to my duties];
[The way of] Heaven is evident,
And its appointment is not easily [preserved].
Let me not say that It is high aloft above me.

must render it by 'my.' 昭考,—as in [ii.] VIII. Ll. 3, 4. 悠=遠, 'far-reaching;' referring to the plans of king Woo. 艾 is here defined by 盡, 'to carry on and out,' which is not found in the dictionary. A reference is made, in illustration of this meaning, to the use of 艾 in II. iii. VIII. 2, *q.v.* L. 5. 將 is with many of the critics taken as=扶推, (comp. its use in II. vi. 2), or=助, 'to help;' so that Ching is asking his ministers to support him and help him to attain to the example of his father. But we may understand it of his expressing his own purpose to try and advance (就) in that direction; and then l. 6 says that though he might do so, his course would be diverging still, and like a dispersion of his father's achievements. 判=分; 渙=散. L. 8. 堪=勝, 'to be equal to bear,' or 'to cope with.' Ll. 9, 10 are puzzling, but I think we have the key to them in l. 7 of last ode. As Woo, there, is represented as keeping his father's example always before him, as if he saw him ascending and descending in his court, so does Ching here say that he would keep Woo's example before him. 紹,—'to continue;' *i. e.*, Ching was now in his father's room continuing the line of Chow. Këang takes 紹 rather differently, but his general view of the lines is what I have given:—念我皇考之紹我皇祖也,上下于庭,陟降于家,時時見之,無一事不相契合. In ll. 11, 12, the king addresses himself to his father, and indicates his dependence on his help.

The only rhyme which Twan-she makes out is 一渙, 難, cat. 14.

Ode 3. Narrative. KING CHING SHOWS HIS SENSE OF WHAT WAS REQUIRED OF HIM TO PRESERVE THE FAVOUR OF HEAVEN, A CONSTANT JUDGE; INTIMATES HIS GOOD PURPOSES; AND ASKS THE HELP OF HIS MINISTERS TO BE ENABLED TO FULFIL THEM. The Preface says that in this piece his ministers present cautionary warning to the king; but that can be an account of the first six lines only. The general view is that in those lines we have the admonitions of the ministers, and in the remaining six the reply of the king. In ll. 7—12 the king speaks certainly in the first person, and in the others I think the king is also the speaker, recapitulating, it may be, with his own view of it, the counsel which had been given. The only claim which the piece has to a place among the Temple odes is that it may be a portion of the consultation which, it is affirmed, took place between king Ching and his ministers,—in the temple.

Ll. 1—6. The 之 after 敬 serves to bring out its meaning as in the translation. In l. 2, 思 is the final particle. 顯=明, 'evident;' and this makes us take 天 as=天之道, 'the way or course of Heaven.' L. 3—see III. i.

陟降厥士。
日監在茲。
○維予小
子。不聰敬
止。日就月
將。學有緝
熙于光明。
佛時仔肩。
示我顯德
行。

It ascends and descends about our doings;
It daily inspects us wherever we are.

I am [but as] a little child,
Without intelligence to be reverently [attentive to my duties];
But by daily progress and monthly advance,
I will learn to hold fast the gleams [of knowledge], till I arrive at bright intelligence.
Assist me to bear the burden [of my position],
And show me how to display a virtuous conduct.

IV. *Sëaou pe.*

小毖

予其
懲。而
毖後
患。莫
予荓
蜂。自
求辛
螫。肇

I condemn myself [for the past], and will be on my guard against future calamity.
I will have nothing to do with a wasp,
To seek for myself its painful sting.

I. 6,7. L.4. It might be supposed that Heaven being so high above us, does not take account of our affairs. The reply to this is given in ll. 5,6. 士＝事, 'affairs;'—compare its use in I. xv. IV. 1. Ho K'ëae says, '士 is a designation of men of talent, as being equal to the management of affairs (其人足任事), and hence the term has the signification of "affairs" in the text.' The indefinite 厥 must be rendered by 'our.' 在茲,—'here;' *i. e.*, in every place, wherever we are.

Ll. 7—12. In l. 8 止 is the final particle. There may, possibly, be a reference in the line to the rumours about the disloyalty of the duke of Chow, which the young king had given credit to for a time. L. 9＝'Daily going towards, monthly advancing (將＝進).' The words have given rise to a variety of expressions for continuous progress:—日有所就,月有所進; 日成,月長; 日有所造,月有所往, &c. L. 10. 'Learning,' it is said, is opening the door of intelligence, the way by which one enters into reverent attention to duty. 緝 is the continuation of the daily and monthly progress. 熙 has reference to the light which, from day to day and month to month, is so obtained. We are to regard ll. 11, 12 as addressed by the king to his ministers. 佛—*i. q.*, 弼,＝輔, 'to assist.' 仔＝任, 'to sustain a burden.' 時仔肩, 'this burden on my shoulders;'—the duties incumbent on me. Choo seems to take 顯, as an adjective (示我以顯明之德行). The construction is simpler if we take it as a verb.

The rhymes are—之, 思, 哉, 茲, cat. 1, t. 1; ? 子, 止, *ib.*, t. 2; 將, 明*, 行*, cat. 10.

Ode 4. Narrative. King Ching acknowledges that he had erred, and states his

允彼桃蟲。拚飛維鳥。未堪家多難。予又集于蓼。

At first, indeed, the thing seemed but a wren,
But it took wing and became a [large] bird.
I am unequal to the many difficulties of the kingdom;
And I am placed in the midst of bitter experiences.

V. *Tsae shoo.*

載芟　載芟載柞。其耕澤澤。○千耦其耘。徂隰徂畛。○

They clear away the grass and the bushes;
And the ground is laid open by their ploughs.

In thousands of pairs they remove the roots,
Some in the low wet lands, some along the dykes.

PURPOSE TO BE CAREFUL IN THE FUTURE; HE WILL GUARD AGAINST THE SLIGHT BEGINNINGS OF EVIL, AND IS PENETRATED WITH A SENSE OF HIS OWN INCOMPETENCIES. This ode may be considered as the conclusion of the service in the ancestral temple with which it and the previous three are connected. The Preface says that in it king Ching asks for the assistance of his ministers. No such request, however, is directly expressed.

L.1. 懲,—'to reprimand,' 'to warn.' Ching had offended somehow in the past,—probably in indulging suspicions of the duke of Chow. 其 gives emphasis to the declaration. 毖 = 慎, 'to be careful against;'—compare its use in III. iii. III. 5. Ll. 2, 3. Maou and most of the critics take 莫 = 'do not;'—addressed to the ministers. Then 荓 is defined by 掣曳, as if the ministers had dragged him into contact with a wasp; but if this were a correct, exegesis, l.3 would not begin with 自求, 'seeking for myself.' Choo defines 荓 by 使, as in III. iii. III. 6, meaning 'to cause or employ,' or, more generally, 'to have to do with.' This gives a more satisfactory meaning, and the 莫 will be indicative, or='let me not.' By the 'wasp' is intended, I suppose, the king's uncles, who had joined in rebellion with the son of Chow of Shang, and whom the king had been inclined to trust in preference to the loyal duke. Ll. 4,5 are intended to set forth how evil at first looks small, but becomes large as it developes. 桃蟲, 'the peach-tree insect' is the name of a small bird, called also 鷦鷯 巧婦 ('the clever wife,' from the artistic character of its nest), and by other names. Williams says it is 'a wren, turin, tody, or some such small bird.' 拚 = 飛貌, 'the appearance of flying,' the bird on the wing. 鳥 = 大鳥, 'a large bird.' Choo refers to a fabulous belief that the wren grows into a hawk; but it took its origin probably from these lines, which do not necessarily imply it. What we have to see in them is what is small at the beginning (肇 = 始) developing to be something great. Ll. 6, 7 again express the sense which the king had of his insufficiency, and l.7, perhaps, of the trouble which it had brought him into in the past. 蓼 is the name of 'a plant with a red stalk, and of a bitter taste;'—perhaps the smart-weed. Ching's experience had brought him, as it were, into the midst of a patch of it.

The only rhyme which Twan-she gives is that of 鳥*, 蓼*, cat. 3, t. 2. To this we may add, 蜂, 蟲, cat. 10.

Ode 5. Narrative. THE CULTIVATION OF THE GROUND, FROM THE FIRST BREAKING OF IT UP, TILL IT YIELDS ABUNDANT HARVESTS;—AVAILABLE SPECIALLY FOR SACRIFICES AND ON FESTIVE OCCASIONS. WHETHER INTENDED TO BE USED ON OCCASIONS OF THANKSGIVING, OR IN SPRING WHEN PRAYING FOR A GOOD YEAR, CANNOT BE DETERMINED. The Preface says the ode was sung in spring, when the king ploughed a furrow in the field set apart for that purpose, and prayed at the altars of the Spirits of the land and the grain for an abundant year. Choo says he does not know on what occasion it was intended to be used; but comparing it with

侯主侯伯。侯亞侯旅。侯彊侯以。有嗿其饁。思媚其婦。有依其士。有略其耜。俶載

There are the master and his eldest son;
His younger sons, and all their children;
Their strong helpers, and their hired servants.
How the noise of their eating the viands brought to them resounds!
[The husbands] think lovingly of their wives;
[The wives] keep close to their husbands.
[Then] with their sharp plough-shares,
They set to work on the south-lying acres.

[ii.] IV., he is inclined to rank it with that as an ode of thanksgiving. The imperial editors give a decision, more positive than is their wont, in favour of the earlier view. The student will see that there is absolutely nothing in the ode itself to determine him in favour of either view. It brings before us a series of pleasing pictures of the husbandry of those early times, and has more interest for the reader than most pieces in the She. The imperial editors also say that its place in the Sung makes it clear that it was an accompaniment of some royal sacrifice; but, without controverting this, the poet evidently singled out some large estate, and describes the labour upon it, from the first bringing it under cultivation to the state in which it was before his eye, and concludes by saying that the picture which he gives of it had long been applicable to the whole country.

Ll. 1, 2 seem to commence with the first breaking up of the ground, which has not been brought under cultivation before. The redoubled 載 is merely the initial particle. 芟=除草, 'to remove or clear away grass;' 柞=除木 'to remove bushes and trees.' When this was done, the plough could be set to work, and, as it turned up the ground, the earth became pulverized through the action of the elements which now found free admission to it. This seems to be the meaning of 澤澤, which is explained by 解散, 'to be opened and dispersed.'

Ll. 3, 4. If ll. 1, 2 be explained correctly of the first taking in of the ground, then the 耘 or 'weeding' here will be the clearing away of the roots of the grass and bushes;—so, Ch'ing (耘爲除根株). At one time Choo took the same view, but in his 'Collected Comments' he defines 耘 as 'the removal of the grass among the growing corn.' But he is incorrect, for it is not till l. 13 that mention is made even of the sowing. 'A thousand pairs would be two thousand men. 隰 denotes the low wet grounds, specially intended for the fields; 畛, the raised banks, serving for paths, which were made alongside the ditches and channels by which the ground was divided. 徂=往, 'to go to;' here indicating the places where the labour was applied.

Ll. 5—12. We are now, I conceive, to withdraw our thoughts from the labours thus far indicated, and to have before us a large, cleared estate, on which the proprietor and his dependants are at work in the spring of the year. The redoubled 侯 in ll. 5, 7 is evidently a particle like the 載 in l.1. 主=家長, 'the Head of the family;' 伯=長子, 'his eldest son;' 亞=仲叔, 'the younger sons (Ying-tah says, 亞訓次也,次於伯,故知仲叔也);' 旅=子弟, 'the younger members of the family' (Ying-tah says, 旅訓衆也,幼者之衆,卽季弟(?)及伯,仲,叔之諸子也); 彊=有力者, 'the able-bodied men (By these, I apprehend, we are to understand the labourers of different clans, regularly attached, as helpers, to the family. Ying-tah supposes they were strong men who, after doing their own work, were able to go and give a hand where they were needed).' 以=能左右之者, 'men who could be sent to the left or the right (Choo says that they were like the hired labourers of a later time,—若今時傭力之人,隨主人所左右者也).' But they must have got some remuneration for their labour even in those early days.

南畝。○播厥百穀。實函斯活。○驛驛其達。有厭其傑。○厭厭其苗。綿綿其麃。○載穫濟濟。有實其積。萬億及秭。爲酒爲醴。烝畀祖妣。

They sow their different kinds of grain,
Each seed containing in it a germ of life.

In unbroken lines rises the blade,
And well-nourished the stalks grow long.

Luxuriant looks the young grain,
And the weeders go among it in multitudes.

Then come the reapers in crowds,
And the grain is piled up in the fields,
Myriads, and hundreds of thousands, and millions [of stacks];
For spirits and for sweet spirits,
To offer to our ancestors, male and female,
And to provide for all ceremonies.

Maou defines 嗿 by 衆貌, 'the appearance of a multitude,' and then 饁 will indicate those bringing their food to the workers in the fields. He understands 士 in l. 10 of 子弟, all the younger people who have come with the wives bringing the viands. Much more pleasing, and I believe correct also, is Choo's view of ll. 8—10. 嗿 is the sound made by the workers as they partake of the viands brought to them (衆飲食聲). L. 9 belongs to the husbands lovingly regarding their wives, and l. 10 to the wives keeping close to their own husbands. 士=夫, 'husband.' I do not think that Maou's explanation of the term by 子弟 is admissible. There is hardly a picture in the She equal to that which these three lines give us;—'a picture,' says Yen Ts'an, 'of a well-ordered, happy age (治世之氣象).' 略=利, 'sharp.' The meal is over, and the husbandmen go to work. 俶=始, 'to begin.' 載=事, 'to set to work on.'

Ll. 13,14. We come to the work of sowing. 實=種子; 'the seed.' 斯=則, so that l. 14='what the seed contains is living.' The 'Flower and Essence of the She' seems to take 斯 as=此 in a vague sense,—not more than our *the*; 其穀實之種子,皆含此生活之氣.

Ll. 15,16 tell of the first appearance and subsequent progress of the plants. 驛驛,—苗生貌, 'the appearance of the young grain growing;'—we must understand it of the blade. 達=出土, 'developing from the earth.' 傑 is the same, 'growing long (先長者),' through the abundance of the moisture (有厭,—受氣足也). Ll. 17,18. 苗 is the plant now risen to a considerable height, and looking fresh and well-nourished (厭厭). 麃=耘, 'to weed,' 'weeders.' 緜綿 describes the weeders as many and close on one another (詳密).

Ll. 19—24. We come to the reaping. 載,—the particle. 實 is here the fruit of the fields,—the corn cut down, and gathered into sheaves or bundles. 積,—as in III. ii. VI. 1. Ll. 21—24,—comp. in [ii.]. IV., only l. 20 here belongs to the number of stacks, and there to the measures of grain in the granaries.

以洽百禮。○有飶其香。邦家之光。有椒其馨。胡考之寧。○匪且有且。匪今斯今。振古如茲。

Fragrant is their aroma,
Enhancing the glory of the State.
Like pepper is their smell,
To give comfort to the aged.

It is not here only that there is this [abundance];
It is not now only that there is such a time:—
From of old it has been thus.

VI. *Lëang sze.*

良耜

畟畟良耜。俶載南畝。○播厥百穀。實函斯活。○

Very sharp are the excellent shares,
With which they set to work on the south-lying acres.

They sow their different kinds of grain,
Each seed containing a germ of life.

Ll. 25—28. 飶=芬香, 'fragrant.' Choo does not know of what things l. 25 is spoken. L. 27 is understood to be descriptive of the spirits, and Fan Ch'oo-e would refer l. 25 to the viands of a feast. The paragraph shows the further use which the results of the husbandry would serve, in addition to sacrifices direct;—for the feasts to visitors and guests at the royal court, which would be the glory of the State; and especially for the comfort of the old, whom we have seen, in III.ii.IV. 4, specially attended to at the conclusion of sacrificial services; or on other occasions. 胡=壽, 'advanced in years,' or 遐, 'with nearly the same meaning,—in the connection.

Ll. 29—31 say that the country had for very long been blessed with abundant years. 且=此, 'this.' The first 且=此處, 'here;' the second=此有年之事, 'this abundant harvest.' Similarly, the first 今='the present time;' the second = 'the present prosperity.' Maou defines 振 by 自, 'from'; Choo, by 極, so that 振古 = 'from very ancient times.'

The rhymes are—柞, 澤*, cat. 5, t. 3; 耘, 畛*, cat. 13; 以, 婦, 士, 耜, 畝*, cat. 1, t. 2; 活, 達, 傑, cat. 15, t. 3; 苗, 麃, cat. 2; 濟, 積 (prop. cat. 16), 秭, 醴, 妣, 禮, cat. 15, t. 2; 香, 光, cat. 10; 馨, 寧, cat. 11.

Ode 6. Narrative. Much akin to the preceding:—presumably, an ode of thanksgiving in the autumn to the Spirits of the Land and Grain. This is the account of the piece given in the Preface. Choo, indeed, says that as there is nothing in ode 5 to lead us to think of it as a prayer for a good harvest, so there is nothing here about thanksgiving. But in the concluding paragraph there is a description of the victim in a sacrifice; and the whole character of the ode suits well with a service of thanksgiving. Yen Ts'an says, 'This ode was made for the thanksgiving to the Spirits of the land and the grain in autumn, and it was proper therefore that it should set forth the beginning

或來瞻女。載筐及筥。其饟伊黍。○其笠伊糾。其鎛斯趙。以薅荼蓼。○荼蓼朽止。黍稷茂止。○穫之挃挃。積之栗栗。其崇

There are those who come to see them,
With their baskets round and square,
Containing the provision of millet.

With their light splint hats on their heads,
They ply their hoes on the ground,
Clearing away the smart-weed on the dry land and wet.

These weeds being decayed,
The millets grow luxuriantly.

They fall rustling before the reapers,
And [the sheaves] are set up solidly,

and the end of the labours of husbandry. Hence, though the sacrifice was in the autumn, it recapitulates the ploughing of the spring, and anticipates the harvest of the winter.' The imperial editors say that l. 20 plainly indicates, in the use of a bull, a royal sacrifice, and l. 23, as plainly, that it did not take place in the ancestral temple, so that the account given of it in the Preface should be received without hesitation; while, as this is thus an ode of thanksgiving, the connection between it and the preceding is sufficient evidence that that was one of supplication.

Ll. 1, 2,—comp. ll. 11, 12 in last ode. 畟畟=嚴利, 'very sharp;' descriptive of the plough-shares. Some say that the phrase expresses the appearance of the shares going into the soil (耜入地之貌). The meaning is much the same.

Ll. 3, 4,—as ll. 13, 14 of last ode.

Ll. 5—7 are all to be referred to the wives and children of the workers, bringing their food to them in the fields. L. 5 is difficult, and the sudden change of person in the use of 女, 'you,' is to me inexplicable; and I have adhered to the 3d person in the translation. 瞻, 'to see,' is also a strange term, and 或 also. Ll. 6, 7 show that we are to understand l. 5 of the wives and children bringing the food of the workers (婦子之來饁者). Fan Ch'oo-e gives, indeed, a different view of l. 5, as to be taken of the surveyor of the fields (I. xv. I. 1) coming to inspect the ploughing; but I cannot entertain it. 載 is the particle. 筐, 筥,—as in I. ii. IV. 2. 其饟,—'the food brought' in the baskets. 伊=維, having the force of the copula.

Ll. 8—10. The workers have partaken of their meal, and go to their weeding. 糾 is descriptive of their hats as light, and easily moved. Maou says nothing on the term, but Ching says,—戴糾然之笠; and Choo says that 糾然 denotes the ease with which the hat was lifted (笠之輕舉). In the 'Complete Digest' we read, 首動則笠動, 'when the head moved, the hat moved.' The line altogether is obscure to me. 鎛,—as in [ii.] I. 趙=刺, 'to cut;'—descriptive of the action of the hoes upon the ground. 伊 and 斯 are synonymous, and cannot be attended to in the translation. 薅=去, 'to remove,' 'to clear away.' Choo observes that 荼 and 蓼 are here one plant, with different names; called 荼 in the dry soil, and 蓼 (smartweed) in the wet. Ying-tah also observes that the 荼 here is not the 苦荼.

如墉。其比如櫛。以開百室。○百室盈止。婦子寧止。○殺時犉牡。有捄其角。以似以續。續古之人。

High as a wall,
United together like the teeth of a comb;
And the hundred houses are opened [to receive the grain].

Those hundred houses being full,
The wives and children have a feeling of repose.

[Now] we kill this black-muzzled tawny bull,
With his crooked horns,
To imitate and hand down,
To hand down [the observances of] our ancestors.

VII. *Sze e.*

絲衣

絲衣其紑。載弁俅俅。自堂徂基。自羊徂牛。

In his silken robes, clean and bright,
With his cap on his head, looking so respectful,
From the hall he goes to the foot of the stairs,
And from the sheep to the oxen.

Ll. 11, 12. 朽＝爛, 'to rot.' The writer seems to say that the weeds, being destroyed and left to rot in the soil, help the growth of the millets. 止,—the final particle.

Ll. 13—17. 挃挃 is understood to give the sound of the reaping. 栗栗 describes the solidity with which the sheaves of the cut grain were set up (積之密). L. 15 seems to describe the height of the grain, and 16, the appearance of the ears, close together as the teeth of a fine comb. L. 17. The 'hundred houses,' or chambers in a hundred houses, are those of the hundred families cultivating the space which was bounded by a 洫. They formed, says Choo, a clan (一族之人), whose members all helped one another in their field-work, so that their harvest might be said to be carried home to their stack-yards at the same time. Then would come the threshing, or treading, and winnowing, after which the grain would be brought into the houses. So, the 'Flower and Essence of the She:'—所穫所積,既已在場,蹂踐治之,於是百家開戶納之. I cannot conceive where Lacharme found the suggestion of his—'*Familia numerosior facta est, et in centum familias dividuntur.*'

Ll. 20—23. A bull, yellow and black-lipped, was called 犉. Chow, it has been more than once observed, used victims of a red colour in sacrifice; but that was in the ancestral temple. For the sacrifice to the Spirits of the land and grain, the animals were as here described. 捄＝曲貌, 'crooked.' The concluding two lines must be taken, I think, together, as in the translation. As the 'Flower and Essence of the She' expands them, 夫犉牡報祭之禮,我先祖也行之矣,今似而效之,續而舉之,蓋繼續古人之舊典,庶幾答神貺於萬一耳.

鼐鼎及鼒。兕觥其觩。旨酒思柔。不吳不敖。胡考之休。

[He inspects] the tripods, large and small.
The good spirits are mild;
There is no noise, no insolence:—
An auspice, [all this], of great longevity.

VIII. *Choh.*

酌

於鑠王師。遵養時晦。時純熙矣。是用大介。

Oh! powerful was the king's army;
But he nursed it in obedience to circumstances while the time was yet dark.
When the time was clearly bright,
He thereupon donned his grand armour.

The rhymes are—耜, 畝*, cat. 1, t. 2; 女, 筥, 黍, cat. 5, t. 2; 糾, 趙 (prop. cat. 2), 蓼*, 朽, 茂*, cat. 3, t. 2; 挃, 栗, 櫛, 室, cat. 12, t. 3; 盈, 寧, cat. 11; 角, 續, cat. 3, t. 3.

Ode 7. Narrative. AN ODE, APPROPRIATE TO A SACRIFICE, AND THE FEAST AFTER IT. Few pieces in the odes give more trouble to a translator than this one, short and apparently trivial as it is. The Preface says that it belongs to the entertainment of the personators of the dead in connection with the supplementary sacrifice on the day after one of the great sacrifices in the ancestral temple (繹賓尸也);—see III. ii. IV. Choo says that this view is not correct, and gives the argument of the ode as stated above; but he does not say what sacrifice he thought was intended. The imperial editors argue at length in favour of the old view, to which I am half inclined to give in my adhesion.

Ll. 1,2 bring before us an officer, or officers (士, an officer of inferior rank) in the sacrificial dress in which they assisted at the services of the ancestral temple (士祭於王之服). 紑 describes the appearance of the silken robes as pure and clean (潔貌). 載=戴, 'to wear on the head.' 弁 is what was called the 爵弁, 'a cap of linen, dyed purple.' 俅俅=恭順貌, 'reverent and deferential-looking.' Ll. 3—5 describe the movements of this officer (or officers) preparatory to the sacrifice (if we are to find a sacrifice in the ode), or to the feast (if it relate only to a feast). 基 is defined by 門塾之基, 'the foundation (*i. e.*, the foot of the stairs) of the apartments at the gate;'—intending, I suppose, what we may call the vestibule at the gate leading to the ancestral temple. Two buildings there were outside the gate, fronting the south, and two inside it fronting the north. We are to suppose that the officer goes from the hall to the foot of the stairs to inspect the various dishes arranged for the sacrifice or the feast, and then similarly goes to see the animals, and the tripods for the boiling of the flesh, &c. Whether the 堂 be the great hall in the temple, or merely the hall in the inner buildings of the vestibule, we cannot say. I incline to the latter view, as it was in that hall that the personators of the dead were feasted; and if the ode speaks only of the entertainment to them, which consisted of the provisions of the previous day heated up again, the 羊 and the 牛 will simply be the meat remaining over. 鼒 is 'a small tripod,' and 鼐, 'a large one.'

Ll. 6—9 are understood to describe the good order which characterized the drinking at the feast, or at the conclusion of the sacrifice. The cup of rhinoceros horn was drunk as a punishment; but we are to conceive of it here as standing idly, with no occasion to resort to it. 思 is the particle;—having the force of the copula. Choo, after Maou and Ch'ing, defines 吳 by 譁, 'noisy.' The dict. gives it as=娛, 'plea-

我龍受之。蹻蹻王之造。載用有嗣。實維爾公允師。

We have been favoured to receive
What the martial king accomplished.
To deal aright with what we have inherited,
We have to be sincere imitators of thy course, [O king].

IX. *Hwan.*

桓

綏萬邦。屢豐年。天命匪解。桓桓武王。保有

There is peace throughout our myriad regions;
There has been a succession of plentiful years:—
Heaven does not weary in its favour.
The martial king Woo

sure,' adding the gloss of Ying-tah, that when people are enjoying themselves, they become noisy (人自娛樂,必讙譁). 敖=傲 or 驁, 'to behave with impropriety,' 'to be insolent.' These lines must belong to the feasters, and not to the officer or officers in ll. 1—5; and of the feasters, therefore, we must understand l. 9. 胡考,=as in ode 5. 休=徵, 'a proof;' here an admirable thing from which an auspice might be drawn.

The rhymes are—絿*, 俅 (prop. cat. 3), 基,牛*,鼒, cat. 1, t. 1; 觩,柔,敖, (prop. cat. 2), 休, cat. 3, t. 1.

Ode 8. Narrative. An ode in praise of king Woo. The Preface says that this ode was made to announce in the temple of king Woo the completion, by the duke of Chow, of the *Woo* dance, intended to represent the achievements of the king in the overthrow of Shang and the establishment of the Chow dynasty. The 10th ode of last section was also sung, we saw, in connection with that dance. The same thing is affirmed of several of the odes that follow this. The whole may be portions of a larger composition which has not been preserved in its integrity. The name (酌) does not occur in the piece itself. Attempts are made to explain it from the term as meaning 'to deliberate,'—as if we were to find in the lines the proof of Woo's movements being regulated by a deliberate consideration of the times (酌時而行). The Preface says,—言能酌先祖之道以養天下也, 'It means that Woo was guided by the ways of his ancestors, in nourishing the kingdom;' which is very far-fetched. The name should probably, be Choh (勺), which we find twice in the Le Ke (X. ii. 34), and in the E Le (燕禮), apparently as the name of a dance. L. 1. 鑠=盛, 'complete,' 'powerful.' The most likely meaning of l. 2 is that which I have given in the translation. As Ying-tah says, 'High Heaven's time to take off Chow was not yet come, and king Woo quietly waited its arrival, thus acting in accordance with the way of Heaven (上天誅紂之期未至,武王靖以待之,是遵天之道也).' Gow-yang Sëw says, 'He had his army, but he did not display its warlike terrors, but nursed it in obscurity (有師而不耀其威武,養之以晦也).' L. 3 is in opposition to the 時晦 of l. 2. The darkness passed away; the bright light (熙=光) clearly shone; and Woo acted accordingly. L. 4. 是用=是以, 'thereon;' 介=甲, 'mail.' 大介=the 一戎衣 of the Shoo, V. iii. 8. L. 5. 我 is to be understood in the first place of king Ching. 龍=寵,—as in II. iii. IX. 2.; meaning, I suppose,—'by the favour of Heaven.' L. 6 is in apposition with the 之. 蹻蹻=武貌 'martial-looking.' 造=爲, 'achievement.' For l. 7 the 'Complete Digest' gives 我將何所用以

厥士。于以四方。克定厥家。於昭于天。皇以閒之。

Maintained [the confidence of] his officers,
And employed them all over the kingdom,
So securing the establishment of his Family.
Oh! glorious was he in the sight of Heaven,
Which kinged him in the room [of Shang].

X. *Lae.*

賚

文王既勤止。我應受之。敷時繹思。我徂維求定。時周之命。於繹思。

King Wăn laboured earnestly;—
Right is it we should have received [the kingdom].
We will diffuse [his virtue], ever cherishing the thought of him;
Henceforth we will seek only the settlement [of the kingdom].
It was he through whom came the appointment of Chow;
Oh! let us ever cherish the thought of him.

嗣之哉, 'what shall we do to inherit it?' *i.e.*, to secure and carry out Woo's achievement. L. 8,—lit., 'Truly only your course (公=事) sincerely imitate.'

Twan-she does not give any rhymes.

Ode 9. Narrative. Celebrating the merit and success of king Woo. I have mentioned on the last ode, that this is considered (on the authority of the Tso-chuen), as having been a portion of the larger piece which was sung to the dance of *Woo*. Evidently its subject is king Woo. The Preface says that it was used in a declaration of war in sacrificing to God and the Father of war, which Ying-tah explains as if it had been made by king Woo when he finally took the field against Show. But this is evidently absurd, as it contains the honorary title given to the first king of Chow after his death,—'king Woo.' It may be that the piece came to be used on the occasion which the Preface mentions; but we must refer it in the first place to the reign of Ching.

Ll. 1,2 are descriptive of the happy condition of the kingdom under Ching. A revolution is generally followed by famine; but it was not so, when Woo had overthrown the dynasty of Shang. L. 3. 天命='the favour of Heaven;' —its favour towards the House of Chow. 解=懈, 'to be remiss,' 'to be tired.' L. 4. 桓桓=武貌, 'martial-looking.' L. 6. 有士,—'the officers which he had;'—meaning, probably, the great leaders whom king Wăn had gathered around him, and whom Woo retained equally attached to himself. L. 5. 于以四方=用于四方 meaning that Woo employed those officers throughout the kingdom, subduing its difft. parts, and securing their allegiance. So, K'eang;—武王保文王所有之多士,保字正與播棄相反,謂愛惜之. 以=用; 于以=用于, 于 being transposed according to a usage which has already been pointed out. L. 6. 家 is the House of Chow. L. 7 is understood of the virtue of Woo, as recognized by Heaven. 皇,—as in [i.] IX. Choo says he does not understand 閒, but he accepts Maou's definition of it by 代, and 閒之=代商,—as in the translation.

It is hardly worth while making a rhyme out of 王, 方.

XI. *Pan* or *Pwan*.

般

於皇時周。
陟其高山。
隋山喬嶽。
允猶翕河。
敷天之下。
裒時之對。
時周之命。

Oh! great now is Chow.
We ascend the high hills,
Both those that are long and narrow, and the lofty mountains;
Yes, and [we travel] along the regulated Ho,
All under the sky,
Assembling those who now respond to me.
Thus it is that the appointment belongs to Chow.

Ode 10. Narrative. Celebrating the praise of king Wan. This is the only account of the piece that can be given from itself. The Tso-chuen says, however, that it was the third of of the pieces sung to the dance of Woo; and the Preface says it contains the words with which Woo accompanied his grant of fiefs and appanages to the chief of his followers in the ancestral temple (大封於廟). On this view the 我 is to be understood of king Woo, speaking of himself. Choo's exposition of the lines is more or less affected by this; but if the piece ought to be understood in this way, the author has very imperfectly expressed his meaning. The name Lae (賚=予, 'to give') has contributed to this interpretation, as it has been connected with the use of the term in the Analects, XX.i.4, 周有大賚,善人是富, and in the Shoo, V.iii.9, 賚予四海,而萬民悅服.

L. 1. 止 is the final particle. 勤=勞, 'to labour diligently.' The 'Complete Digest' observes that 既 is here not 'since,' nor the sign of the past tense, but = 盡 'entirely;'—Wăn left nothing undone. L. 2. 我, it seems to me, is not naturally referred to king Woo; but to all the descendants of Wăn; and to his virtue they attribute their possession of the kingdom. L. 4. Their right to the kingdom being such, they would occupy in it accordingly. 時=是, 'this;' which we can only explain by referring it to the virtue of king Wăn. 繹=尋繹, 'repeatedly,' 'ever.' L. 4. 徂=往; 自今以往, 'henceforth.' The line, literally,=' we henceforth only seek settlement;' *i. e.*, tranquillity and order. L 5. 時, here again, is to be referred to king Wăn, so that the line = 蓋我文王當日之勤勞,是周之所以受命;—as in the translation. Choo makes it = 凡此皆周之命,非復商之舊矣, 'all these fiefs are now the appointments of Chow, and not, as heretofore, of Shang.' L. 6. is a repetition of part of l. 3, an admonition of the descendants of Wăn to themselves. Following out his interpretation of l. 5, Choo understands it as addressed to the appointed feudal chiefs.

There are no rhymes.

Ode 11. Narrative. The greatness of Chow, and its firm possession of the kingdom, as seen in the progresses of its reigning sovereign. In [i.] VIII. we have an ode akin to this, relating a tentative progress of king Woo, to test the acceptance of his sovereignty. This is of a later date, and should be referred, probably, to the time of king Ching, when the dynasty was fully acknowledged. Many critics, however, maintain that this piece likewise was a portion of the ode so often referred to;—in which case we should have to translate in the 3d person, and not the first. The meaning of the title is very uncertain. Maou makes it *pwan* = 樂; Soo Ch'eh, the same, = 遊. Këang makes it *pan*, =, according to the Shwoh-wăn, 旋.

L. 1. 時 is, probably,=今時, 'now,' Ll. 2,3. The hills were ascended in the course of a royal sacrifice, and sacrificed to. 隋山=

山狹而長者;—as in the translation. L. 4 is very obscure, Choo does not profess to understand 允猶, and we are obliged, as usual in such cases, to fall back on Ch'ing, who takes 允 in its usual signification of 信, 'truly,' and 猶 = 由, 'to travel along.' 翕 = 和, 'harmonious,' referring, we may suppose, to the Ho, prone to inundation, but now keeping its channel. L.5. 敷天之下 = 普天之下,—as in the translation. L.6. 裒 = 聚, 'to collect,' 'to assemble;' 對 = 答, 'to respond to.' The line refers to the king's assembling the princes in the different quarters of the kingdom, during his progress, and giving audience to them. They all now responded loyally. L. 7,—nearly as l. 5 of last ode.

There are no rhymes.

I. *Këung.*

魯頌四之二

駉

一章 駉駉牡馬。在坰之野。薄言駉者。有驈有皇。有驪有黃。以車彭彭。思無疆。思馬斯臧。

1 Fat and large are the stallions,
On the plains of the far-distant borders.
Of those stallions, fat and large,
Some are black and white-breeched; some light yellow;
Some, pure black; some, bay;
[All], splendid carriage horses.
His thoughts are without limit;—
He thinks of his horses, and they are thus good.

TITLE OF THE BOOK.—魯頌, 四之二, 'Praise-odes of Loo; Book II. of Part IV.' It is impossible to render here 魯頌, by 'Sacrificial odes of Loo,' because they are not such. Choo says, 'King Ching, because of the great services rendered to the kingdom by the duke of Chow, granted to Pih-k'in [the duke's eldest son, and the first marquis of Loo], the privilege of using the royal ceremonies and music, in consequence of which Loo had its *Sung*, which were sung to the music in its ancestral temple. Afterwards, they made in Loo other odes in praise of their rulers, which they also called *Sung*.' In this way it is endeavoured to account for there being such pieces as the four of this Book in this Part of the She. Confucius found them in Loo, bearing the name of *Sung;* and it was not for him to do otherwise than simply edit them as he did, and he thereby did not commit himself to anything like an approval of their designation. This is the best explanation of the name which can be given; but it is not complimentary to the discrimination or the moral boldness of the Sage.

The statement of Choo that such a privilege was ever granted to the first marquis of Loo is very much controverted. If it were granted to him, how is it that we do not have a single sacrificial ode of that State? It is then contended that the royal ceremonies were not usurped in Loo till the time of duke He (僖公; B. C. 658—626). Without entering into this question, it will be seen that it does not affect the application to the odes here of the name of *Sung*. We cannot suppose that such application was made by Confucius; he used it, because he found it in use; and he allowed it just as he published the events of the Ch'un Ts'ëw, without any indication of his own opinion about them, whether in the way of censure or approval. It has often been asked why there are no *Fung* of Loo in the 1st Part. The question cannot be answered further than by saying that the pieces of this Book are really Fung; but as they were wantonly called Sung, we have them here instead of in their proper place.

Loo was one of the States of the east, having its capital in K'ëuh-fow (曲阜), which is still the name of one of the districts of the department of Yen-chow, Shan-tung. Choo says that king Ching appointed the duke of Chow's eldest son directly to it. Sze-ma Ts'ëen's account is rather difft.:—that the duke of Chow was himself appointed marquis of Loo, but that,

二章

駉駉牡馬。在坰之野。薄言駉者。有騅有駓。有騂有騏。以車伾伾。思無期。思馬斯才。

2 Fat and large are the stallions,
On the plains of the far-distant borders.
Of those stallions, fat and large,
Some are piebald, green and white; others, yellow and white;
Some, yellowish red; some, dapple grey;
[All], strong carriage horses.
His thoughts are without end;—
He thinks of his horses, and they are thus strong.

being unable to go there in consequence of his duties at the court, he sent his eldest son instead; and that the territory was largely augmented after the termination of his regency, he still remaining in Chow.

Ode 1. Narrative. CELEBRATING SOME MARQUIS OF LOO FOR HIS CONSTANT AND ADMIRABLE THOUGHTFULNESS,—ESPECIALLY AS SEEN IN THE NUMBER AND QUALITY OF HIS HORSES. The Preface says that the marquis was Shin (申), known as duke He, who is mentioned in the preceding note. It refers indeed all the four pieces to duke He, who was the 19th marquis of the State, reckoning from the duke of Chow. But, as Choo observes, it is only the 4th ode of which it can be alleged with certainty that it belonged to the time of He.

Ll. 1,2, in all the stanzas. 駉駉 is descriptive of the body of the horses—'the belly and ribs'—as fat and large (腹幹肥張貌). L. 2 gives the breeding and pasture grounds of the studs. 'The region beyond the city is called 郊, or *suburb*; beyond the suburb it is called 牧, or *pasture;* beyond the pasture it is called 野, or *wilderness;* beyond the wilderness it is called 林, or *forest;* beyond the wilderness it is called 坰, or *waste*.' Morrison, after thus translating the classical passage on the subject, gives for the line—'In the wastes of the wilderness.'—But 野 in the text can only mean 'uncultivated plains;' and 坰 is better rendered as I have done.

Ll. 3—5, 薄言 is the compound particle, which we have often met with. Many of the colours which are mentioned in ll. 1,5 may seem strange to connoisseurs of the animal; but I can only follow the definitions of the terms in critics and the dictionaries. 驈 is defined as 'a black horse, white in the stride (驪馬白跨);' 驪 is 'a pure black horse;' 皇 is 'a horse, yellow and white (黃白曰皇);' 黃 is 'a horse, yellow and red (黃騂曰黃);' 騅 is 'a horse with green and white intermixed (蒼白雜毛);' 駓, 'a horse with yellow and white intermixed (黃白雜毛);' 騂, 'a red yellow (赤黃; probably, a chestnut);' 騏, 'a greenish-black (青黑);' 驒, 'a greenish-black scaly-like, the colour here deep, there light, marked like the scales of a fish (青驪驎, 色有深淺, 斑駁如魚鱗); 駱, 'white and black-maned (白馬黑鬣);' 騮, 'a red horse, black-maned (赤身黑鬣);' 雒, 'a black horse, white-maned (黑身白鬣);' 駰 is probably a cream-coloured horse (陰白雜毛, 今泥驄); 騢, 'red and white, intermixed (彤白雜毛);' 驔 is described as having white hairy legs (豪在骭而白), and also as 'black with a yellow spine (驪馬黃脊);' 魚 is 'a horse, with its eyes white like those of a fish (二目白曰魚, 似魚目也).'

三章 駉駉牡馬。在坰之野。薄言駉者。有驒有駱。有駵有雒。以車繹繹。思無斁。思馬斯作。

四章 駉駉牡馬。在坰之野。薄言駉者。有駰有騢。有驔有魚。以車祛祛。思無邪。思馬斯徂。

3 Fat and large are the stallions,
On the plains of the far-distant borders.
Of those stallions fat and large,
Some are flecked as with scales; some, white and black-maned;
Some, red and black-maned; some, black and white-maned;
[All], docile in the carriage,
His thoughts never weary;—
He thinks of his horses, and such they become.

4 Fat and large are the stallions,
On the plains of the far-distant borders.
Of those stallions, fat and large,
Some are cream-coloured; some, red and white;
Some, with white hairy legs; some, with fishes' eyes;
[All], stout carriage horses.
His thoughts are without depravity;—
He thinks of his horses, and thus serviceable are they.

L. 6 tells the quality of the horses. 以車=以此馬而駕車, 'use or yoke these horses in a carriage.' 彭彭=盛貌, 'looking everything that could be desired;' as Maou says, 'both strong and handsome (有力有容).' 伾伾,—'strong (有力).' 繹繹,—不絕貌, = keeping together, *i. e.*, obedient to the driver. 祛祛=彊健, 'very strong.'

Ll. 7,8 praise the thoughtfulness of the marquis to whom the ode refers, and the result of that as seen in his horses. 無疆=深廣無窮, 'deep, wide, and inexhaustible;' 無期 denotes the penetration of his thoughts,—unending; 無斁, that they were unwearied; 無邪, that they were without any element of depravity or perversity. One is startled to find here this last characteristic, which Confucius mentions (Ana. II. ii.) as covering the whole of the *She*, or indicating the result to which the study of it will lead. We should not expect to meet with it in such an ode. 斯=則, 'then;' with a vivid descriptive force. The 'Complete Digest' says that it indicates the marvellous quickness with which the thing was realized (斯字見神效之速). 臧=善, 'good;' 才=材力, 'of capable strength;' 作=奮起, 'to start up;' 徂=行, 'to go,' or 'proceed,' referring, probably, as Ho Këae says, to the speed of the horses.

II. *Yëw peih.*

有駜

一章 有駜有駜。駜彼乘黃。夙夜在公。在公明明。振振鷺。鷺于下。鼓咽咽。醉言舞。于胥樂兮。

1 Fat and strong, fat and strong,
Fat and strong, are the chestnut teams.
Early and late are the [officers] in the court,
In the court, discriminating and intelligent.
[They are as] a flock of egrets on the wing,
Of egrets anon lighting on the ground.
The drums emit their deep sound;
They drink to the full and then dance:—
Thus rejoicing together.

The rhymes are—in all the stanzas, 馬, 野*, 者*, cat. 5, t. 2; in 1, 皇, 黃, 彭*, 疆, 臧, cat. 10; in 2, 駓*, 騏, 伾*, 期, 才, cat. 1, t. 1; in 3, 駱, 雒, 繹*, 斁*, 作, cat. 5, t. 3: in 4, 騢*, 魚, 祛, 邪*, 徂, *ib.*, t. 1.

Ode 2. Allusive. THE HAPPY INTERCOURSE OF SOME MARQUIS OF LOO WITH HIS MINISTERS AND OFFICERS;—HOW THEY DELIBERATED ON BUSINESS, FEASTED TOGETHER, AND THE MINISTERS AND OFFICERS EXPRESSED THEIR GOOD WISHES. The Preface refers this piece, like the others, to duke He.

Ll. 1, 2 in all the stanzas. 駜 denotes 'the app. of a horse fat and strong (馬肥彊貌).' 'A green-black horse is called *keuen* (青驪曰駽);'—equivalent, probably, to our iron-grey (今鐵驄也). These lines may be descriptive of the horses with which the ministers of Loo drove to the court; but the writer sets forth their good condition that he may introduce their masters, as worthy of equal praise in their way.

Ll. 3,4 belong to the officers of Loo (卿大夫), though they are not expressly mentioned. On 夙夜 the 'Complete Digest' observes that the phrase is not be taken as 'from morning to night' but as indicating generally the length of time (時之久) that the marquis and his officers spent together, such was the good understanding and fellowship between them. 在公 = 在公所, 'in the prince's,' or 'with the prince.' Këang, however, observes, correctly, that in st. 1 the 公 = 朝廷, 'the court of audience,' where the business of govt. was transacted, and in the other stanzas, it indicates some other place to which they adjourned to feast together. 明明 = 辨治, 'discriminating and well-ordered;'—with reference to the discussion and adjustment of affairs. Duty over, they proceeded to pleasure. 飲酒 and 燕 are evidently synonymous; and we cannot translate 載 in st. 3. It is the particle, filling up the line and connecting its parts.

Ll. 5,6, in stt. 1,2. 振振 = 羣飛貌, like 振 alone in i. [ii.] III. 鷺,—also as in that ode; meaning the egrets themselves, and not their feathers merely, as Choo says. The prince's guests are compared to a flock of egrets, pure and beautiful in their plumage, and seemingly methodical in their motions, whether circling over the ground as they are going to alight, or rising aloft from it on the wing. The 于 is merely the expletive particle. As these birds frequent the water, Këang thinks the feasting took place in the 泮宮 of next ode, and that the writer wrote thus of the officers from what was to be seen about the semi-circular pool connected with that building.

二章 有駜有駜。駜彼乘牡。夙夜在公。在公飲酒。振振鷺。鷺于飛。鼓咽咽。醉言歸。于胥樂兮。

三章 有駜有駜。駜彼乘駽。夙夜在公。在公載燕。自今以始。歲其有。君子有穀。詒孫子。于胥樂兮。

2 Fat and strong, fat and strong,
Fat and strong are the teams of stallions.
Early and late are the [officers] with the prince,
With the prince drinking.
[They are as] a flock of egrets on the wing,
Of egrets flying about.
The drums emit their deep sound;
They drink to the full, and then return home:—
Thus rejoicing together.

3 Fat and strong, fat and strong,
Fat and strong are the teams of iron-greys.
Early and late are the [officers] with the prince,
With the prince feasting.
'From this time forth,
May the years be abundant.
May our prince maintain his goodness,
And transmit it to his descendants!'—
Thus they rejoice together.

Ll. 7—8 in stt. 1,2. The drum is mentioned, but we are not to suppose that it was the only instrument of music employed on the occasion. Choo says that 咽 here is equivalent to 淵, so that its reduplication indicates the long roll of the drum;—as 淵, in iii. I. 2. Maou keeps to the sound of *yin*, in the character, meaning the rapid changes of sound with the drum near at hand. See the dict. on the character. 言 is the expletive particle. The 歸 is understood to intimate that the festivity was conducted with decency and order.

L. 9, in all the stt., sums up the whole. 于 may be taken as = 于是, 'thus.' 胥 = 相, 'mutually,' 'together.'

Ll. 5—8 in st. 3 contain the expression of their good wishes and prayers by the officers (頌禱之辭). L. 5; 'From this time as a beginning' seems to intimate that there was then a good year. 其 gives the line the force of a prayer. 有 = 有年, 'abundant years.' 穀 = 善, 'goodness.'

The rhymes are—in st. 1, 黃, 明 *, cat. 10; 下 *, 舞, cat. 5, t. 2: in 2, 牡 *, 酒, cat. 5. t. 2; 飛, 歸, cat. 15, t. 1: in 3, 駽 *, 燕 *, cat. 14; 始, 有 *, 子, cat. 1, t. 2. The 樂 in the three stanzas are understood to rhyme together, cat. 2.

III. *Pwan-shwuy.*

泮水

一章

思樂泮水。
薄采其芹。
魯侯戾止。
言觀其旂。
其旂茷茷。
鸞聲噦噦。
無小無大。
從公于邁。

1 Pleasant is the semi-circular water,
And we will gather the cress about it.
The marquis of Loo is coming to it,
And we see his dragon-figured banner.
His banner waves in the wind,
And the bells of his horses tinkle harmoniously.
Small and great
All follow the prince in his progress to it.

Ode 3. Allusive and narrative. IN PRAISE OF SOME MARQUIS OF LOO, CELEBRATING HIS INTEREST IN THE STATE COLLEGE, WHICH PERHAPS HE HAD BUILT OR REPAIRED, TESTIFYING HIS VIRTUES, AND AUSPICING FOR HIM A COMPLETE TRIUMPH OVER THE TRIBES OF THE HWAE, WHICH WOULD BE CELEBRATED IN THE COLLEGE. It is not unlikely that the marquis in this ode is Shin or duke He, for we know that he was engaged in operations against the tribes of the Hwae. His part, indeed, was but a secondary one in them, and he was only a follower of duke Hwan of Ts'e, who had the supremacy among the feudal States; but it was not for the poet to dwell on the inferior position to which his State and ruler were reduced. To Loo had in the first place been assigned the regulation of the east; and in this ode and the next the writer, or the writers, would fain auspice a return of its former glories. There was a muttering at the time of an expedition against the barbarous hordes, and the piece predicts, or at least auspices, its triumphant conclusion,—all due to the troops and civilizing influence of Loo. The immediate occasion of its composition must have been some opening or inauguration service in connection with the repair of the State college.

Ll. 1, 2 in stt. 1—3. 思 is the initial particle, and the whole line may be compared with l. 4 in III. i. VIII. 3. 思 corresponds to 於 there; and 泮水 to 辟宮. That was, under the Chow dyn., the name of the principal royal college, and this was the name of the corresponding building in the feudal states. That we have seen was surrounded by a circlet of water; this only by a semi-circle, the edifice connecting on the north with the adjacent ground. This semicircle of water gave its name of 泮宮 to the college, 泮 being one of the characters of the third class, where the meaning of the whole combines the signification of both the elements; here 水, 'water,' and 半, 'half,' which latter is also the phonetic portion of the compound. In the Le Ke, however, III.ii.20, *et al.*, the name appears as 頖宮. The situation is said to have been in the western suburb of the capital. It is not easy to describe all the purposes for which the college was used. In this ode the marquis of Loo appears as feasting in it, delivering instructions, taking counsel with his ministers in it, and receiving the spoils and prisoners of war. In the Le Ke, VIII. ii. 7, it is mentioned as connected in Loo with sacrifices to How-tseih; Wang Taou says, 'In the *Pwan Kung* the officers of a state, in autumn learned ceremonies; in winter, books; in spring and summer, the use of arms; and in autumn and winter, they practised dancing. It was the great college of the States, and there especially were trials of archery, and the feasting of the aged.' 芹,—as in II. vii. VIII. 2. 藻,—as in I.ii.IV. 1. 茆 is probably another name for one of the duckweeds (鳧葵). Williams says, 'An aquatic vegetable like mallows. The leaves are smooth.' 薄 is the initial particle. These plants about the water of the college are all understood to be allusive of the men of talents about the marquis, whom he was careful to encourage (皆是言僖公能育人才也).

Ll. 4—8 in stt. 1, 2. The writer describes the marquis of Loo coming to the college on the day of its inauguration, and occupied there. 戾＝至, 'to come to.' 止 is the final particle. 言 is the initial particle. 茷茷＝旆旆, in II. i. VIII. 2. Ts'ëen Wăn-tsz says, that the characters

二章 思樂泮水。薄采其藻。魯侯戾止。其馬蹻蹻。其馬蹻蹻。其音昭昭。載色載笑。匪怒伊教。

三章 思樂泮水。薄采其茆。魯侯戾止。在泮飲酒。既飲旨酒。永錫難老。順彼長道。屈此群醜。

2 Pleasant is the semi-circular water,
And we will gather the pondweed in it.
The marquis of Loo has come to it,
With his horses looking so grand.
His horses are grand;
His fame is brilliant.
Blandly he looks and smiles;
Without any impatience he delivers his instructions.

3 Pleasant is the semi-circular water,
And we will gather the mallows about it.
The marquis of Loo has come to it,
And in the college he is drinking.
He is drinking the good spirits;
And may there be given him the old age that is seldom enjoyed!
May he accord with the grand ways,
So subduing to himself all the people!

denote the appearance of a cluster of leaves, and that so did the streamers of the banner hang down. L. 6, in st. 1,—as in II. iii. VIII. 2. The 'small and great' of l. 7 are probably to be understood of the old and young of the capital, all following the marquis towards the college on the great occasion. We cannot translate the particle 于 in l. 8. 邁=行, 'to go;'—as often.

In st. 2, ll. 4, 5, 蹻蹻,—as in III. iii. V. 4. On l. 6 Choo says nothing; Ch'ing takes the 音 as =德音, 'fame for virtue.' 載 in l. 7 is the particle. According to the usage of the reduplication in the She, the 色 and 笑 must be taken together, and show us the countenance of the marquis wreathed with smiles. 匪怒,—'without anger;' but anger is too strong a term in the case;=‘without impatience.' 伊 is the particle, =維. On what subjects he gave forth his instructions we do not know.

Ll. 3—8 in st. 3. The marquis is now feasting, and the writer expresses his wishes for him. All the other stanzas are the sequel of this, partly praise and partly prayer; yet the prayer is not direct, and we get the spirit better by translating in the future tense, the writer feeling sure that what he auspiced would be fulfilled. L. 6. 難老 may mean old age that is seldom reached, or the perpetual youth which refuses to put on the appearance of age. This last is the view of Ying-tah;—難老者,言其神力康强,難使之老. The critics understand 神 or 天, 'the Spirits,' or 'Heaven,' as the nominative to 錫. Our passive voice enables me to leave the line as indefinite in this respect as it is in the original. L. 7.

四章 穆穆魯侯。敬明其德。敬愼威儀。維民之則。允文允武。昭假烈祖。靡有不孝。自求伊祜。

五章 明明魯侯。克明其德。既作泮宮。淮夷攸服。矯矯虎臣。在泮獻馘。淑問如皋。陶在泮獻囚。

4 Very admirable is the marquis of Loo,
Reverently displaying his virtue,
And reverently watching over his deportment,
The pattern of the people.
With great qualities truly civil and martial,
Brilliantly he affects his meritorious ancestors.
In everything entirely filial,
He seeks the blessing for himself.

5 Very intelligent is the marquis of Loo,
Making his virtue illustrious.
He has made this college with its semicircle of water,
And the tribes of the Hwae will submit in consequence.
His martial-looking, tiger leaders
Will here present the left ears [of their foes].
His examiners, wise as Kaou-yaou,
Will here present their prisoners.

長道,—'ways of length,' or 'permanence.' Choo says the phrase is equivalent to 大道, 'grand ways.' L. 8. 屈 = 服, 'to subdue,' or 收服, 'to keep in subjection.' 羣醜 = 羣衆, 'the multitudes of the people.' The phrase means, acc. to most critics, the people of Loo (魯國之羣衆), though some find also a reference in it to the tribes of the Hwae (已含淮夷在其中; Foo Kwang).

St. 4 is altogether of praise; celebrating the good and gracious qualities of the marquis. 穆穆 is here simply 美, intensified = very admirable. L. 6. 昭假 = 昭格, 'brilliantly reaching to.' The idea is that the fine qualities of the marquis affected his great ancestors in their Spirit-state, and would draw forth their protecting favour. L. 8. 'What he seeks of himself—by the natural outgoing of his qualities—is blessing or prosperity.'

St. 5. L. 3. 作 need not mean that the marquis had built any college which did not exist before, but that he had executed important repairs. As the 'Flower and Essence of the *She*' says, 仍其故址而修治之. L. 4 seems to say that the making of the college would make the tribes of the Hwae submit. They would care very little or nothing about it, but it pleased the poet thus to write. The 'Flower and Essence' goes round about the text, saying that he who thus showed his interest in the welfare of the State would have the means to subdue the tribes (伐淮夷自有所以服之也). L. 5. 矯矯 = 武貌, 'martial-looking.' L. 6. 泮 stands

六章 濟濟多士。克廣德心。桓桓于征。狄彼東南。烝烝皇皇。不吳不揚。不告于訩。在泮獻功。

七章 角弓其觩。束矢其搜。戎車孔博。徒御無斁。既克淮夷。孔淑不逆。

6 His numerous officers,
Men who have enlarged their virtuous minds,
With martial energy conducting their expedition,
Will drive far away those tribes of the east and south.
Vigorous and grand,
Without noise or display,
Without having appealed to the judges,
They will here present [the proofs of] their merit.

7 How they draw their bows adorned with bone!
How their arrows whizz forth!
Their war chariots are very large!
Their footmen and charioteers never weary!
They have subdued the tribes of the Hwae,
And brought them to an unrebellious submission!

alone for 泮宮. 馘,—as in III. i. VII. 8. The left ears of the slain were cut off. Those who surrendered or were taken prisoners (囚) were questioned, and in l. 7 it is said their questioners would be as skilful (淑=善) as the famous Kaou-yaou, Shun's minister of Crime;—see the Shoo, II. iii., *et al.*

St. 6 is an auspice concerning the body of the officers who would be engaged in the expedition to the Hwae,=those inferior in rank to the 虎臣 of last stanza. L. 4 狄,—*i. q.* 逷 (III. ii. IX., *et al.*) or 逖, 'to keep back,' 'drive to a distance.' 'The east and south,' means the tribes of the Hwae. Ll. 5—7 set forth the orderliness and discipline of the officers, and also their mutual complaisance, one not disputing the claims of another to any particular merit. Maou defines 烝烝 by 厚, 'generous,' 'magnanimous;' and 皇皇, by 美, 'admirable,' Choo says the two phrases together give the idea of 盛, 'all-complete.' The Urh-ya makes 烝烝=作, 'rising up,' 'vigorous.' 不吳,—as in i. [iii.] VII.; 不揚=肅, 'grave.' Yen Ts'an defines it by 不輕浮. 訩 is here the judges who decided questions of dispute in the army (治訟之官).

In st. 7, the writer describes a battle with the wild tribes as if it were going on before his eyes, and celebrates the complete victory, concluding with a word of admonition to the marquis. Ll. 1—4. 角弓,—as in II. vii. IX. 1. 其觩, represents the bows drawn with strength into a curve (持弦急; Ch'ing)). 其搜,—the whizzing sound of the rapid arrows. 束矢,—'the bundles of arrows;' consisting, some say of 50, others of 100. We must drop the 束 in translating. 博=廣大, 'wide and large.' 無斁=無厭倦, as in the translation. Ll. 5, 6 give the result of the victory, l. 6 describing the wild tribes as transformed and no more rebellious (淮夷甚化於善,不逆

式固爾猶。淮夷卒獲。

八章

翩彼飛鴞。集于泮林。食我桑黮。懷我好音。憬彼淮夷。來獻其琛。元龜象齒。大賂南金。

Only lay your plans securely,
And all the tribes of the Hwae will be got!

8 They come flying on the wing, those owls,
And settle on the trees about the college;
They eat the fruit of our mulberry trees,
And salute us with fine notes.
So awakened shall be those tribes of the Hwae;
They will come presenting their precious things,
Their large tortoises and their elephants' teeth,
And great contributions of the southern metals.

IV. *Peih kung.*

閟宮

閟宮有侐。實實枚枚。赫赫姜嫄。其德不回。

1 How pure and still are the solemn temples,
In their strong solidity and minute completeness!
Highly distinguished was Këang Yuen,
Of virtue undeflected.

其命). I must take ll. 7, 8 as a counsel to the marquis suddenly interjected. In no other way can we deal fairly with the 爾, 'you.' 式 is the initial particle. 卒=盡, 'entirely.'

St. 8. As the result of the expedition, the writer sees the tribes of the Hwae coming to the college with their articles of tribute. Ll. 1—4. 翩 is defined in the Shwoh-wan as 'the rapid flight of a bird.' 林 = 'trees.' There might be a grove about the college, but there could not be a forest. 黮 is the fruit of the mulberry tree; *i. q.* 葚. 懷 presents a difficulty. Both Maou and Choo are silent about it; but Ch'ing brings it under the category of 歸 or 歸就, 'to come to.' An owl is a bird with a disagreeable scream, instead of a beautiful note; but the mulberries grown about the college of Loo would make it sing delightfully. And so would the influence of Loo, going forth from the college, transform the nature of the wild tribes about the Hwae! Ll. 5—8. 憬=覺悟, 'to awaken to a proper consciousness.' Standing as the character does, it brings the *E* before us so quickened and transformed. 琛 is defined by 美寶, 'admirable, precious things.' 元=大, 'large.' 賂=遺, 'to give,' 'to contribute.' By the 'metals of the south' are understood metals from Kiug-chow and Yang-chow. Of both those provinces it is mentioned in the Shoo that among their articles of tribute were 金三品, 'gold, silver, and copper;'—see the Shoo, III. i. Pt. i. 44, 52.

The rhymes are—in st. 1, 芹, 旂*, cat. 13; 茷, 噦, 大, 邁, cat. 15, t. 3: in 2, 藻, 蹻*, 蹻*, 昭, 笑, 教, cat. 2: in 3, 茆*, 酒, 酒, 老*, 道*, 醜, cat. 3, t. 2: in 4, 德, 則, cat. 1, t. 3; 武, 祖, 祜, cat. 5, t. 2: in 5, 德, 服*, 馘*, cat. 1, t. 3; 陶*, 囚, cat.

上帝是依。無災無害。彌月不遲。是生后稷。降之百福。黍稷重稑。稙穉菽麥。奄有

God regarded her with favour;
And without injury or hurt,
Immediately, when her months were fulfilled,
She gave birth to How-tseih.
On him were conferred all blessings,—
[To know] how the millet ripened early, and the sacrificial millet late,
How first to sow pulse, and then wheat.
Anon he was invested with an inferior State,

3, t. 1: in 6, 心, 南*, cat. 7, t. 1; 皇, 揚, cat. 10; 訩, 功, cat. 9: in 7. 觩, 搜, cat. 3, t. 1: 博, 斁*, 逆*, 獲*, cat. 5, t. 3: in 8, 林, 黮*, 音, 琛, 金, cat. 7, t. 1.

Ode 4. Narrative. IN PRAISE OF DUKE HE, AND AUSPICING FOR HIM A MAGNIFICENT CAREER OF SUCCESS, WHICH WOULD MAKE LOO ALL THAT IT HAD EVER BEEN:—WRITTEN, PROBABLY, ON AN OCCASION WHEN HE HAD REPAIRED ON A GRAND SCALE THE TEMPLES OF THE STATE, OF WHICH PIOUS ACT HIS SUCCESS WOULD BE THE REWARD. Ll. 5,6 of stt. 3 and 8 leave no doubt that the marquis Shin or duke He is the hero of this piece. It is a great offence to Këang, who deplores the sanction which it gives to the opinion, false according to his view, that the princes of Loo were privileged to employ royal ceremonies and sacrifices, and condemns the exaggerated representations in it of the character and successes of duke He. But it was not for the writer, a minister, probably, of Loo, to call in question the legality of celebrations in which he took part, and which he considered to be the glory of the State, and he was evidently in a poetic rapture as to what his ruler was and would do. Këang thinks Confucius would have cast the ode out of the She, but that there are certain admonitions and cautions gently insinuated in it (夸誕已極, 而聖人弗削, 則以猶有箴規責難之微意焉)!

St. 1. Ll. 1,2, and the concluding stanza, give us the occasion on which the ode was made, —some great temple-repairs executed by order of the marquis. Maou thinks the temples were those of Këang Yuen, mentioned here, and of He's predecessor, duke Min, mentioned in st. 9; but Këang Yuen is introduced as being the mother of How-tseih, and without any reference to her being sacrificed to. The opinion of Choo, that He had repaired all the temples of the State (魯之羣廟), commends itself even to Këang. There were in Loo the Chow temple (周廟), specially dedicated to king Wăn; the Grand temple (太廟), dedicated to the duke of Chow; the temple of Pih-k'in, the first marquis, called 世室; and the temple of duke Woo, called 武世室. In later times we find mention of a 高祖廟, a 曾祖廟, a 祖廟, and the 禰廟. 宫=廟, 'temple.' Maou explains 閟 by 閉, 'shut,' meaning, acc. to Ying-tah, that the temple had been shut up and not used. Choo's account of it is 深閉 'deeply shut;' Këang's 深邃, 'deep and far-reaching;' and Ch'ing's, 神 'Spirit-tenanted.' I must believe that our 'solemn' gives the idea. 侐=清靜, 'pure and still.' 實實 describe the solidity of the temples (鞏固, Choo; Maou says, not nearly so well, 廣大; Tsow Ts'euen, well, 下之盤基固也); 枚枚, their completeness, furnished with every thing which temples ought to have (器物完備, Këang; Choo explains these characters of the fine and close structure, especially in the roof, 礱密 (so, also, Tsow Ts'euen, 上之結構密也).

Ll. 3—17 are intended to magnify Loo and its rulers tracing their origin up to How-tseih. On ll. 3—8, about Këang Yuen's birth of How-tseih, see III. ii. I. 1, 2. The idea of being distinguished, rather than of being majestic or awe-inspiring, seems to be conveyed here by 赫赫. 依=眷顧, 'to regard with favour.' L. 7= 'Her months being fulfilled, without delay,'—

下國。俾民稼穡。有稷有黍。有稻有秬。奄有下土。纘禹之緒。

二章

后稷之孫。實維大王。居岐之陽。實始翦商。至于文武。纘大王之緒。致天之屆。于

And taught the people how to sow and to reap
The millet and the sacrificial millet,
Rice and the black millet;
Ere long all over the whole country;—
[Thus] continuing the work of Yu.

2 Among the descendants of How-tseih
There was king T'ae,
Dwelling on the south of [mount] K'e,
Where the clipping of Shang began.
In process of time Wăn and Woo
Continued the work of king T'ae,
And [the purpose of] Heaven was carried out in its time,

Ll.9—17 pass to How-tseih, giving a summary of his doings and the distinction which he gained. Compare i. [i.] X., and III. ii. I. 天 is understood as the subject of 降 in l. 9, but our passive voice enables us to make the line as indefinite as the original. In l. 10, 種 belongs to 黍, and 穋 to 稷. 'What, though earlier sown, ripens later is called 種, and what, though later sown, ripens earlier, is called 穋.' L. 11. 稙 is applied to what is planted early, and 穉 to what is planted late. Ying-tah observes that 重, 穋, 稙, and 穉 are denominations applied to the growth and ripening of plants as early or late, and not names of kinds of grain (生熟早晚之異稱, 非穀名). L. 12 is most naturally understood of the investiture of How-tseih with the principality of T'ae, as mentioned in III. ii. I. 5. The only difficulty is with l. 16. Ying-tah, indeed, gives to the two lines the same meaning, and considers ll. 13—16 to be no more than a repetition of ll. 9—12. But 下土 may very well mean the whole kingdom, 'the land below,' in correlation with 上天, 'the sky above,' but such a meaning of 下國 is, I believe, unexampled. Nor am I sure that 下國 denotes an *inferior* State. The phrase occurs in the next Book, as a designation of the feudal States generally. How-tseih was invested with T'ae, and made minister of agriculture subsequently by Shun, and gradually the benefits of his husbandry extended throughout the land. He did not become king like Yu, and immediately found a dynasty; but as Yu's labours had extended to all, so did his, and therefore he might be said to continue the line or work of Yu (緒=業).

St. 2 gives a very summary outline of the growth of the family of Chow, down to the overthrow of the Shang dyn. by king Woo, and the establishment of the State of Loo by king Ching. Ll. 1—4 relate to king T'ae;—comp. III. i. VII. 1, 2. Dukes Lëw and T'an-foo are passed over without notice. The 'clipping' in l. 4 is not to be understood of any active operations of king T'ae against Shang, nor even, says Choo, of any thought or purpose in his mind. But his management of his territory drew the thoughts of the people in other States to the lords of Chow. A new centre of attraction was established, and served to increase the dissaffection to the govt. of Shang. Ll. 5—8. Passing over king Ke, the poet sketches the career of Wăn and Woo, and especially of Woo. Of him only are we to think in ll. 7, 8. 屆='to come

牧之野。無貳無虞。上帝臨女。敦商之旅。克咸厥功。王曰叔父。建爾元子。俾侯于魯。大啟爾宇。爲周室輔。

三章 乃命魯公。俾侯于東。錫之山川。土田附庸。周公之孫。莊

In the plain of Muh.
'Have no doubts, no anxieties,' [it was said];
'God is with you.'
[Woo] disposed of the troops of Shang;
He and his men shared equally in the achievement.
[Then] king [Ching] said, 'My uncle,
I will set up your eldest son,
And make him marquis of Loo.
I will greatly enlarge your territory there,
To be a help and support to the House of Chow.'

3 Accordingly he appointed [our first] duke of Loo,
And made him marquis in the east,
Giving him the hills and rivers,
The lands and fields, and the attached States.
The [present] descendant of the duke of Chow,

to.' Heaven had now reached the limit of its forbearance with Shang, and its time to give the sovereignty to Chow was fully come. There is no necessity to give to 屆 the meaning of 殛=誅, 'to cut off,' as Këang does. 致,—'to carry out.' The subject of it is king Woo. Ll. 9—12 continue the sketch of the overthrow of Shang. Ll. 9, 10,—see III. i. II. 8, ll. 7, 8. The words spoken to Woo on the day of battle by his principal commander had laid deep hold on the minds of the people. 敦 (*tuy*)=治之, 'to deal with.' Compare the use of the term in i. [ii.] IX. It is here equivalent to our slang expression,—'to polish off.' 咸=同, with reference to the enthusiasm and unanimity which possessed all the army of Woo. Ll. 13—17. The sketch now converges to the State of Loo. The 'king' is king Ching as appears from 叔父 or 'uncle,' meaning the duke of Chow. 元子 is the duke's eldest son, Pih-k'in. 啟=開, 'to open;' here equivalent to 'to enlarge.' 宇=土宇, 'territory,' Pih-k'in was to be the first marquis, yet the State is still spoken of as belonging to the duke, his father.

The principal subject in st. 3 is duke He's offering the border sacrifice to God, in the spring-sacrifice for a good year, with How-tseih as His correlate, and his seasonal sacrifices in the ancestral temple. Ll. 1—4 are a sequel to ll. 13—17 of last stanza, stating the fact of the investiture of Pih-k'in with the marquisate of Loo. 附庸,—see on Ana. XVI. i. 1, where mention is made of one of the small States attached to Loo. Ll. 5—8 belong to duke He, and the state with which he proceeded to the sacrifices. The immediate successor of duke Chwang was a boy, called K'e and K'e-fang

公之子。龍旂承祀。六轡耳耳。春秋匪解。享祀不忒。皇皇后帝。皇祖后稷。享以騂犧。是饗是宜。降福既多。周公皇祖。亦其福女。

四章 秋而載嘗。夏而楅衡。白牡騂剛。

The son of duke Chwang,
With dragon-emblazoned banner attends the sacrifices,
His six reins soft and pliant.
In spring and autumn he does not neglect [the sacrifices];
His offerings are all without error.
To the great and sovereign God,
And to his great ancestor How-tseih,
He offers the victims, red and pure.
They enjoy, they approve,
And bestow blessings in large number.
The duke of Chow, and [your other] great ancestors,
Also bless you.

4 In autumn comes the sacrifice of the season,
But in summer the bulls for it have had their horns capped.
They are the white bull and the red one;

(啟; 啟方), known as duke Min (閔公) who was murdered in the second year of his rule; and then, our duke He, an elder brother by a lady of the harem was raised to the State. 承祀,=奉祀, 'to offer the sacrifices,' or 視祭祀, 'to look after the sacrifices.' 耳耳=柔從,—as in the translation. Ll. 9—17. L. 9 refers to the seasonal sacrifice in the ancestral temple. Spring and autumn, two of the seasons, are mentioned by *synecdoche* for all the four. 匪解,—as in i. [iii.] IX. L. 10=所獻所祀,不有差忒. Këang insists on taking this of the offerings at the border sacrifice; but it connects more naturally with l. 9. Ll. 11—15. Lacharme gives for l. 11—'*Summus rerum dominus qui per se regnat.*' 皇皇,=*maximus*, 'the most great;' 后,=君, 'ruler,' 'sovereign;' 帝,—'God.' L. 13=所獻,則用騂色之犧牛, 'For his offerings he employs perfect bulls of red colour.' L. 14=上帝與后稷於是饗之,於是宜之,—as in the translation. Ll. 16, 17, are in connection with ll. 9, 10. 皇祖 must be understood of Pih-k'in and the other dukes sacrificed to in the ancestral temple. 女,—'you.' The writer turns suddenly, and addresses duke He directly.

St. 4 continues the subject of the seasonal sacrifices, and auspices, or prays for, the blessing which duke He might expect from his reverent discharge of them. Ll. 1, 2 refer to the autumnal sacrifice and the preparation in summer for it;—a specimen of the provision made for the sacrifices of the other seasons. 嘗 is the name of the autumnal sacrifice, used as a verb,—to offer that sacrifice. 載=始, 'to begin,' showing that line 2 mentions what was a preparation for the service. 楅衡 was the name of a piece of wood fixed across the horns of the victim-bulls to prevent their goring; but one does not see how this could contribute to improve their condition. Acc. to Ying-tah's definitions in the Chow Le (XII. or II. 5),

犧尊將將。毛炰
胾羹。籩豆大房。
萬舞洋洋。孝孫
有慶。俾爾熾而
昌。俾爾壽而臧。
保彼東方。魯邦
是常。不虧不崩。
不震不騰。三壽
作朋。如岡如陵。

[There are] the bull-figured goblet in its dignity;
Roast pig, minced meat, and soups;
The dishes of bamboo and wood, and the large stand;
And the dancers all-complete.
The filial descendant will be blessed.
[Your ancestors] will make you gloriously prosperous!
They will make you long-lived and good,—
To preserve this eastern region,
Long possessing the State of Loo,
Unwaning, unfallen,
Unshaken, undisturbed!
They will make your friendship with your three aged [ministers],
Like the hills, like the mountains!

the 楅 was fixed on the horns, and the 衡 was another thing, fitted to the nose. L. 3 specifies the victims. 剛＝特, 'a bull fit for sacrificing.' Williams erroneously speaks of it as '*a bullock*.' K'ang-he's dictionary does not give this usage of the character; but under 犅, it mentions that 剛 is interchangeable with it. In sacrificing to the duke of Chow a white bull was used by way of distinction. His great services to the dyn. required that the victim offered to him should bear some mark of his peculiar dignity. A white bull therefore was employed, and he was thereby put on a level with the kings of the former dynasty of Shang. For Pih-k'in and the other dukes of Loo a red victim was employed,—according to the usual practice of the Chow dyn. L.4. is descriptive of a goblet or vase used to contain the spirits for libation and otherpurposes. It is called 'the victim vase (尊＝樽),' because there was the figure of a bull upon it (畫牛於尊腹), or because it was made in the form of a bull, with a hollow chiselled out in the back to contain the spirits (尊作牛形,鑿其背以受酒). 將將＝嚴正貌,—as in the translation.

L.5. 毛炰 is explained from the Chow Le, II.v. 4, where we have 毛炰之豚, 'a pig, from which the hair has been scalded off, and then roasted (爓去其毛而炰之).' 胾＝切肉, 'meat cut up fine.' Two kinds of soup are to be understood:—plain soup, the water in which meat has been boiled; and the same with salt and vegetables added to it. L.6. 大房 was a species of the 俎 (see II.vi. V. 3), and was also called 房俎. It was large enough to receive half the roasted body of one of the bulls (半體之俎), having from its size and the form of the supporting frame the app. of a small room or apartment. L. 7. 萬舞,—see on I. iii. XIII. 1. 洋洋＝盛貌, 'complete-looking.'

Ll. 8—17. 'The filial descendant' is duke He. Sacrificing to his ancestors as he did, he might expect their blessing (有慶,言祭而獲福). We may translate from l. 9 in the future tense (假尸祝之言以報信公; Fan Ch'oo-e), or as a prayer 祝願

五章

公車千乘。朱
英綠縢。二矛
重弓。公徒三
萬。貝冑朱綅。
烝徒增增。戎
狄是膺。荊舒
是懲。則莫我
敢承。俾爾昌
而熾。俾爾壽
而富。黃髮台

5 Our prince's chariots are a thousand,
[And in each] are the vermilion tassels and the green bands of the two spears and two bows.
His footmen are thirty thousand,
With shells on vermilion-strings adorning their helmets.
So numerous are his ardent followers,
To deal with the tribes of the west and north,
And to punish [those of] King and Shoo,
So that none of them will dare to withstand us.
May [the Spirits] make you grandly prosperous!
May they make you long-lived and wealthy!
May the hoary hair and wrinkled back,

其獲福壽; Lëw Kin). I prefer the former construction. L.10. 熾而昌,—'blazing and prosperous.' L. 13 = 魯邦是可常守而無失, 'That you may always keep the region of Loo, and not lose it.' L. 14, —see on II. i. VI. 6, l. 4. L. 15. In II. iv. IX. 3, 騰 is used of a river rising and overflowing its banks. Ts'aou Suy, on ll. 14,15, says finely:—不虧,如日常盈;不崩,如山常固;不震,如地常靜;不騰,如水常平. Ll, 16,17. The meaning of 三壽, 'three longevities,' is very obscure. Ch'ing thinks they refer to the three principal ministers of Loo (三卿); and Yen Ts'an says, 願有三壽考之三卿爲朋友,皆如岡陵之固,祝其君臣同慶也, 'The line contains a prayer for blessing to be shared by the ruler and his ministers together, he and his three aged ministers associating together in friendship, firm as the hills and mountains.' Nothing better can be made of the text.

St. 5 passes from the marquis's sacrifices to his resources for war, and ability to cope with his enemies, and concludes with a prayer or auspice for him, which is not so warlike as we might have expected. Ll. 1—9. 'A thousand chariots' was the regular force which a great State could at the utmost bring into the field. Each chariot contained three mailed men;—the charioteer in the middle, with a spearman on his right, and an archer on his left. And there were attached to it 72 foot-soldiers and 25 other followers, 100 men in all; so that the whole force would amount to 100,000 men. But in actual service, the force of a great State was restricted to three armies, or 375 chariots, attended, inclusive of their mailed occupants, by 37,500 men, of whom 27,500 were what were called foot-soldiers, given in round numbers, in l. 4, as 30,000. 朱英,二矛,—see on I. vii. V. 1. 綠縢,重弓,—see on I. xi. III. 3. 貝,—see II. v. VI. 1. These shells were connected together, and attached to the helmets by means of strings of vermilion colour (朱綅,所以綴貝而飾冑也). 增增=衆, indicating the number of the soldiers. 戎=西戎, 'the hordes of the west.' 狄=北狄, 'those of the north.' In the 10th year of duke He, Hwan of Ts'e had led an expedition against these, but Loo took no part in it. Perhaps He had been engaged in some operations against them of which we have no record, or, which is more likely, his encomiast is only speaking of what he could do. 荊 is another name for the great southern State of Ts'oo

背。壽胥與試。俾爾昌而大。俾爾耆而艾。萬有千歲。眉壽無有害。

六章 泰山巖巖。魯邦所詹。奄有龜蒙。遂荒大東。至于海邦。淮夷來同。莫不率從。魯侯之功。

Marking the aged men, be always in your employment!
May they make you prosperous and great!
May they grant you old age, ever vigorous,
For myriads and thousands of years,
With the eyebrows of longevity, and ever unharmed!

6 The mountain of T'ae is lofty,
Looked up to by the State of Loo.
We grandly possess also Kwei and Mung;
And we shall extend to the limits of the east,
Even the States along the sea.
The tribes of the Hwae will seek our alliance;—
All will proffer their allegiance:—
Such shall be the the achievements of the marquis of Loo.

(楚); and 舒 was applied to several half-civilized States to the east of it, which it brought, in the Ch'un Ts'ëw period, one after another, under its jurisdiction. The marquis of Loo had taken part under Ts'e, in his 4th year, in a great expedition against Ts'oo, which came to an unsatisfactory conclusion with the treaty of Shaou-ling (召陵之盟). 膺=當, 'to withstand;' 懲=艾, 'to punish.' Chang Foo (章甫; Ming dyn.) distinguishes the two words thus;—彼入寇而我當之,爲膺;我伐寇而彼畏之,爲懲. 承=禦, 'to withstand,' 'to resist.'

Ll. 10—17, like the latter half of last stanza, may be taken either as auspice or prayer. L. 12,—comp. l. 5 in III. ii. II. 4. 'The Flower and Essence of the She' connects this line with the next thus:—且願黃色之髮,鮐文之背,此壽考者,相與爲公所試用, adding 蓋不特三壽作朋而已,其所用皆老成之人也. 試=用, 'to employ.' 艾=養, 'to nourish;' here,=vigorous, well-nourished.

Stt. 6, 7 auspice great achievements for the marquis in forcing the acknowledgment of the superiority of Loo on all the territories lying to the south and east of it, which could be considered as included in the original grant and commission of king Ching. L. 6. Mount T'ae was the great hill of Loo, between it and Ts'e. Kwei and Mung were also two hills in Loo. The latter was probably the eastern hill of Mencius, VII. Pt. i. xxiv. 1, *q. v.* 奄有,—'We grandly have.' These were all in Loo proper; but the marquis would extend his sway beyond. 遂荒,—遂 is the conjunction,= 'and thereon;' but 荒 is not easily construed. Choo simply repeats Ch'ing's 荒=奄. The likeliest meaning here, given in the dict., is that of 蒙, 'to cover over.' 'That which covers the sides is called 帷, "a curtain;" that which covers above is called 荒.' I take the term, therefore, as here=' to overspread.' 大東, 'the great east,'=極東, 'the extreme east.' 同=同盟, 'to covenant together.' The tribes of the Hwae would come, and seek for treaties,—acknowledging the superiority of Loo,

七章

保有鳧繹。遂荒徐宅。至于海邦。淮夷蠻貊。及彼南夷。莫不率從。莫敢不諾。魯侯是若。

八章

天錫公純嘏。眉壽保魯。居常與許。復周公之宇。魯侯燕喜。令妻

7 He shall maintain the possession of Hoo and Yih,
And extend his sway to the regions of Seu,
Even to the States along the sea.
The tribes of the Hwae, the Man, and the Mih,
And those tribes [still more] to the south,
All will proffer their allegiance;—
Not one will dare not to answer to his call,
Thus showing their obedience to the marquis of Loo.

8 Heaven will give great blessing to our prince,
So that with the eyebrows of longevity he shall maintain Loo.
He shall possess Chang and Heu,
And recover all the territory of the duke of Chow.
Then shall the marquis of Loo feast and be glad,
With his admirable wife and aged mother;

as l. 7 more fully declares, = 莫不相率以從於魯國, 'all will lead one another on to follow Loo.'

St. 7. Hoo and Yih were two hills of Loo,—in the pres. district of Tsow (鄒縣). 徐宅,—'where Seu dwells,' *i.e.*, all the States in the region of Seu. In l. 4 the writer expresses himself wildly and extravagantly. 蠻貊 means properly the wild tribes of the south and of the north;—see Ana. XV. ii. 2, and the Shoo, V. iii. 6; but it is impossible to understand here by the expression any but the wild hordes south of the Hwae. Then in l. 5 he seems to go farther south still. 諾 = 'yes,' *i.e.*, to respond obediently. 若 = 順, 'to accord with;'—in the connection, = 順服, 'to submit to.'

St. 8 is akin to the two preceding, auspicing for the marquis,—through the help of Heaven, the recovery of all the territory which had at any time been taken from Loo, and then the enjoyment of purest domestic and social happiness to a great and hale old age. L. 1. 純 may here be defined by 大, 'great.' Ll. 3, 4. 常 (or 嘗) was a city, with some adjacent territory,—in the pres. dis. of T'äng (滕), dep. Yen-chow, which had been taken from Loo by Ts'e. 許, called in the Ch'un Ts'ëw, 許田, 'the fields of Heu,' was on the west of Loo, and had been granted as a convenient place for the princes of Loo to stop at on their way to the royal court; but it had been sold or parted with to Ch'ing in the first year of duke Hwan. The writer of this ode desires that He might recover possession both of Chang and Heu, and so have got back all the territory, which the duke of Chow could have claimed. 宇 = 土宇, 'territory.' Ll. 5—7. The marquis would feast in the inner apartment appropriate to such a purpose (內寢) with his wife (called Shing Këang, 聲姜), and his mother (called Ching Fung, 成風); and in the outer banqueting room (外寢), with his worthy officers and ministers. 宜 = 魯侯所宜有, 'such

壽母。宜大夫庶士。邦國是有。既多受祉。黃髮兒齒。

九章 徂來之松。新甫之柏。是斷是度。是尋是尺。松桷有舄。路寢孔碩。新廟奕奕。奚斯所作。孔曼且碩。萬民是若。

With his excellent ministers and all his [other] officers.
Our region and State shall he hold,
Thus receiving many blessings,
To hoary hair, with a child's teeth.

9 The pines of Tsoo-lae,
And the cypresses of Sin-foo,
Were cut down and measured,
With the cubit line and the eight cubits line.
The projecting beams of pine were large;
The large inner apartments rose vast.
Splendid look the new temples,
The work of He-sze,
Very wide and large,
Answering to the expectations of all the people.

as he ought to have.' Ll. 8—10. 有 is emphatic, =常有, 'ever have.' 兒齒, 'child's teeth,' is perplexing. The Urh-ya quotes the line with 齯齒, and the Shwoh-wan explains that phrase by 老人齒, 'old men's teeth.' I think, however, the meaning must be this, that the marquis would ever be renewing his youth, and never be sans teeth. They might fall out, but they would be replaced by others, as in the case of a child!

St. 9 returns to the subject with which the ode commenced,—the temples, duke He's repair of which gave occasion to the composition of the piece. The materials were got from Tsoo-lae and Sin-foo, two hills in the pres. dep. of T'ae-gan. When the trees were felled, and prepared for use, they were sawn up into the proper lengths, determined by the fathom and cubit measures. L. 5. 桷 = 榱, meaning, I think, the 榱題, of Mencius, VII. xxxiv.2, *q. v.* 舄=大貌, 'large-looking.' L. 6. 路寢 is the back apartment of the temples put for the whole; 路 being simply = 大, 'large.' Or we may take 路寢 of the state, retiring apartment of the marquis. It was on a grand scale, but the renewed temples were on a grander. 奕奕 = 美, 'beautiful,' 'admirable.' The work had been executed under the superintendence of He-sze, a brother of the marquis, known as 'Duke's-son Yu (公子魚).' 曼 =長 or 廣, 'long,' or 'wide.' L. 8 = 順萬民之望;—as in the translation.

Maou arranges the whole piece in 8 stanzas; 1,2, of 17 lines, each; 3, of 12; 4, of 38; 5,6, of 8, each; and 7, 8, of 10, each. The present arrangement was fixed by Choo, after Soo Ch'eh. Subsequent scholars,—Woo Ch'ing, Kin Lets'ëang, Hwang Kwang-shing, Ho K'ëae, and others, have proposed various alterations;—but, as Këang says, to no purpose.

The rhymes are—in st. 1, 枚, 回, 依, 遲, cat. 15, t. 1; 稷, 福*, 穋 (prop. cat. 3), 麥, 國, 穡, cat. 1, t. 3; 黍, 秬, 土, 緒, cat. 5, t. 2: in 2, 王, 陽, 商, cat. 10; 武, 緒, 野*, 虞, 女, 旅, 父, 魯, 宇, 輔, cat. 5, t. 2: in 3, 公, 東, 庸, cat. 9; 子, 耳, cat. 1, t. 2; 解, 帝*, cat. 16, t. 3; 犧*, 宜*, 多, cat. 17; 祖, 女, cat. 5, t. 2: in 4, 嘗, 衡*, 剛, 將, 羹*, 房, 洋, 慶*, 昌, 臧, 方, 常, cat. 10; 崩, 騰, 朋, 陵, cat. 6: in 5, 乘, 縢, 弓*, 綅 (prop. cat. 7), 增, 膺, 懲, 承, cat. 6; 熾, 富*, 背*, 試, cat. 1, t. 2; 大, 艾, 歲, 害, cat. 15, t. 3: in 6, 巖, 詹*, cat. 8, t. 1; 蒙, 東, 邦, 同, 從, 功, cat. 9: in 7, 繹*, 宅*, 貊*, 諾*, 若*, cat. 5, t. 3: in 8, 嘏*, 魯, 許, 宇, cat. 5, t. 2; 喜, 母*, 士, 有*, 祉, 齒, cat. 1, t. 2: in 9, 柏*, 度, 尺*, 舄*, 碩*, 奕*, 作*, 碩*, 若*, cat. 5, t. 3.

BOOK III. THE SACRIFICIAL ODES OF SHANG.

I. *Na.*

商頌四之三

那

猗與那與。置我鞉鼓。奏鼓簡簡。衎我烈祖。○湯孫奏假。綏我思成。鞉鼓淵淵。嘒嘒管聲。旣和且平。依我磬聲。於赫湯孫。穆穆厥聲。

How admirable! how complete!
Here are set our hand-drums and drums.
The drums resound harmonious and loud,
To delight our meritorious ancestor.

The descendant of T'ang invites him with this music,
That he may soothe us with the realization of our thoughts.
Deep is the sound of the hand-drums and drums;
Shrilly sound the flutes;
All harmonious and blending together,
According to the notes of the sonorous gem.
Oh! majestic is the descendant of T'ang;
Very admirable is his music.

TITLE OF THE BOOK.—商頌四之三, 'Sacrificial odes of Shang; Book III. of Part IV.' Here we return, for several odes at least, to the proper meaning of 頌 in this Part of the She, the character having the same meaning as in the title of Book I. Shang is the name of the second of the three ancient feudal dynasties, and remains still as the name of the small department of Shang Chow in Shen-se. The ancestor of the dynasty was Sëeh (契), who appears in the Shoo as minister of Instruction to Shun. Whether he received his investiture from Yaou or from Shun is a disputed point. In the 14th generation from Sëeh was a T'ëen-yih (天乙), the celebrated T'ang, who overthrew the dynasty of Hëa, and made himself master of the kingdom;—in B.C. 1,765, (or B.C. 1,557, acc. to the Bamboo Annals). His descendants ruled in China, down to B.C. 1,120 (or 1,101), when Chow or Show, the last sovereign, was put to death by king Woo of the dynasty of Chow. Among them there were three, more particularly distinguished:—T'ae-këah, T'ang's grandson and successor, who received the title of 太宗; T'ae-mow (B.C. 1,636—1,560, or 1,474—1,398) known as 中宗; and Woo-ting (B.C. 1,323—1,263, or 1,273—1,213 known as 高宗). The temples or shrines of these four sovereigns main-

tained their places in the ancestral temple of the dynasty, after their first establishment, and if all its sacrificial odes had been preserved, they would have been in praise of one or other of them. But it so happened that at least all the odes of which T'ae-tsung was the subject were lost. Of the others we have only a small portion,—five odes in all.

Of how it is that we have even these, we have the following account. The viscount of Wei was made duke of Sung, there to continue the sacrifices of the House of Shang; but the govt. of that State fell subsequently into great disorder, and the memorials of the dynasty seem to have been lost. In the time of duke Tae (戴公; B. C. 798—765), one of his ministers, Ching-k'aou-foo, an ancestor of Confucius (Vol. I., proleg., p. 57) received from the Grand music-master at the court of Chow twelve of the sacrificial odes of Shang, with which he returned to Sung, and used them in sacrificing to the former kings of that dynasty. This story rests on a statement in the 'Narratives of the States (魯語, 下, art. 17)' by a contemporary of Confucius. As we have only five odes in the Classic, it is supposed that seven of those twelve had perished during the two centuries that elapsed between Ching-k'aou-foo and his descendant.

Choo adds that in the odes that remain there are many *lacunæ*, and passages of which the meaning is doubtful, so that he could not presume to be positive in the interpretation of them. To the same effect is a remark of Fan Ch'oo-c on the 1st ode, that the student must deal with these pieces as in reading the Pwan-kang and the Announcements in the Shoo, not insisting on the literal meaning of the text, but well satisfied if he can catch the writer's drift (學者要當如讀盤誥,不必以文義相屬,識其大旨可也).

Ode 1. Narrative. APPROPRIATE TO A SACRIFICE TO T'ANG THE SUCCESSFUL, THE FOUNDER OF THE SHANG DYNASTY, DWELLING ESPECIALLY ON THE MUSIC, AND ON THE REVERENCE WITH WHICH THE SERVICE WAS PERFORMED. By which of the sovereigns of Shang the sacrifice to which the ode refers was performed we cannot tell. He is simply spoken of as 'a descendant of T'ang.' Are we to take the piece as from him, whoever he was, or as narrative rather, composed by some one, probably a member of the royal House, who had taken part in the service? On the former view the several 我 in the piece, and especially the 予 in the last line but one, find an easy explanation, but on the other hand, I cannot conceive the principal in the sacrifice speaking of himself simply as 湯孫, or that he could say of himself 於赫湯孫, as in l. 11. I understand the whole therefore as narrative, and translate the personal pronouns in the plural.

Ll. 1—4. Sacrifices, during the Shang dynasty, were commenced with music; during the Chow dynasty with libations of fragrant spirits;—in both cases with the same object, to attract the Spirit or Spirits sacrificed to, and secure their presence at the service. Ch'in Haou (陳澔; Ming dyn.) says:—'The departed Spirits hover between heaven and earth, and sound goes forth filling all the region of the air. Hence, in sacrificing, the people of Yin commenced with a performance of music, wishing thereby to call the attention of the Spirits, who, hearing it, would perhaps come to be present at the service and to enjoy it.' I do not vouch for the correctness of this explanation; but the sacrifices of Yin or Shang did begin with music; and hence we have so much about it in this ode. L. 1. 猗與,—as in i. [ii.] VI.; but I translate here—'How admirable,' as we must take the terms as an exclamation of admiration (美而歎之; Ying-tah). 那,—as in II. vii. I. 3. The line must refer, I think, to the instruments of music. L. 2. 置=陳, 'to set forth.' 鞉鼓,—as in i. [ii.]. V. L. 3. 奏 denotes the striking up of all the drums. 簡簡 is defined by 和大,—as in the translation. Ll. 4. 衎,—as in II. vii. VI. 2. 'The meritorious ancestor' is T'ang.

Ll. 5—12. L. 5. 'The descendant of T'ang' is the sacrificing sovereign. Ch'ing, erroneously insisting on 孫 as meaning 'grandson,' says we are to understand T'ae-këah. Maou takes 假=大, so that the line='The descendant of T'ang performs this grand music.' Much better is it to take 假 as=格, 'to come to,' so that the meaning of 奏假 is as I have given it, or, perhaps, stronger. L. 6 has perplexed the critics very much, though Ch'ing got hold of what seems to be the correct view of it. In the Le Ke, XXVI. Pt. i. 2, 3, we are told how the sacrificer, as preliminary to the service, had to fast for several days, and to think of the person of his ancestor,—where he had stood and sat, how he had smiled and spoken, what had been his cherished aims, pleasures, and delights; and on the 3d day he would have a complete image of him in his mind's eye. Then on the day of sacrifice, when he entered the temple, he would seem to see him in his shrine, and to hear him as he went about in the discharge of the service. The line seems to indicate the realization of all this. The 'Complete Digest' says on it 綏,安也;思成,言未祭而有所思,既祭而若有形聲可接,則所思者於是乎成矣,謂神命來格也. Ll. 7, 8. 淵淵 indicate the deep sound of the drums, and 嘒嘒 the clear, shrill notes of the flutes. Ll. 9, 10. These sounds were in harmony and blended together (高上相均謂之平), being regulated by the music which came from the hall above the court. Of the music in the

庸鼓有斁。萬舞有奕。我有嘉客。亦不夷懌。○自古在昔。先民有作。温恭朝夕。執事有恪。○顧予烝嘗。湯孫之將。

The large bells and drums fill the ear;
The various dances are grandly performed.
We have admirable visitors,
Who are pleased and delighted.

From of old, before our time,
The former men set us the example;—
How to be mild and humble from morning to night,
And to be reverent in discharging the service.

May he regard our sacrifices in summer and autumn,
[Thus] offered by the descendant of T'ang!

hall only one instrument is mentioned,—the *k'ing*. This, we are told, was not the ordinary *k'ing*, or sounding stone (石磬), which was among the instruments in the court, but the 'gem *k'ing* (玉磬, or 玉球).' I cannot describe it more particularly. Ll. 11,12. I have said I cannot conceive of the sacrificer speaking, as in l. 11, of himself. Këang says the line is in praise of T'ang, and not the sacrificer's boasting of himself (頌湯, 非自誇也); but that is a mere evasion of the difficulty.

Ll. 13—16. The preceding paragraph is supposed to cover the offering of the sacrifice, and all the feasting of the departed T'ang through his representative. In this the service is drawing to a conclusion. L. 13. 庸=the same character with 金 at the side, in III. i. VIII. 3. Both Maou and Choo say on 有斁, 斁斁然, 盛也, meaning the richness and compass of the notes of the bells and drums. There is nothing in the dict., under the character, to give us this meaning of it; but Wang Taou observes that 斁, 驛, and 繹 were anciently interchanged. Either of the latter forms will suggest the meaning adopted here. L. 14. 有奕=奕奕然, 有次序, denoting the orderly gracefulness with which the dances were performed.

Ll. 15,16. 客,—as in i. [ii.] III, *et al.;* only the term should here, perhaps, be taken in the singular, the visitor being the representative of the former dynasty of Hëa. There may have been another also, the representative of the Family of Shun. L. 16 must be construed interrogatively. 夷 and 懌 are synonymous,=悅, 'to be pleased.'

Ll. 17—20 celebrate the mildness and reverence of the sacrificer in all the service, showing him to be the true representative of all the great men of former times. Choo Kung-ts'ëen refers the 'former men' to such as T'ang, noted for his 敬; Yu, for his 祗; Shun, for his 恭; and Yaou for his 欽. The force of the 作=行, 'to practise,' must be carried on to the next line. 恪=敬, 'to be reverent.'

Ll. 21, 22 are expressive of a prayer or wish (言湯其尚顧我烝嘗哉). Two of the seasonal sacrifices are mentioned, by *synecdoche*, for all the four. 將=奉, 'to offer;'—the offering of the descendant of T'ang.

The rhymes are—鼓, 祖, cat. 5, t. 2; 成, 聲, 平*, 聲, 聲, cat. 11; 斁*, 奕*, 客*, 懌*, 昔*, 作*, 夕*, 恪, cat. 5, t. 3; and 嘗, 將, cat. 10.

II. *Lëeh tsoo.*

烈祖

嗟嗟烈祖。有秩斯祜。申錫無疆。及爾斯所。○旣載淸酤。賚我思成。亦有

Ah! ah! our meritorious ancestor!
Permanent are the blessings coming from him,
Repeatedly conferred without end:—
They have come to you in this place.

The clear spirits are in our vessels,
And there is granted to us the realization of our thoughts.
There are also the well-tempered soups,

Ode 2. Narrative. PROBABLY LIKE LAST ODE, APPROPRIATE TO A SACRIFICE TO T'ANG, DWELLING ON THE SPIRITS, THE SOUP, AND THE GRAVITY OF THE SERVICE, AND THE ASSISTING PRINCES. It is the view of Choo that the object of the sacrifice here was also T'ang the Successful. The Preface says that it was T'ae-mow, the second of the three Honoured ones (中宗) among the sovereigns of Shang. The imperial editors go at length into a discussion of the question, and say all that can be said in favour of the earlier view. But I am persuaded that Choo is correct. There is no getting over the 烈祖 of l. 1, and the 湯孫 of l. 22. It would be very strange to have a sacrifice to T'ae-mow, and not a word in the piece in praise of him, which can be interpreted in any way of him, unless it be l. 4.

There is the same difficulty with the personal pronouns as in the former ode, and I can see no other method to dispose of it but that which I there adopted. The student can try if he can get any satisfaction from the following remarks of Lëw Kin, who has on this ode endeavoured to cope with it:—'The Sung odes all celebrate the complete virtue and set forth the accomplished merit of their subjects; but this is done by the singer (or writer), giving expression to the sentiments of the principal at the sacrifice. When from the stand-point of his own person he refers to that principal, he calls him "you." From the stand-point of the ancestor (sacrificed to), he calls him "the grandson of T'ang." When he introduces him in his own person, he uses the first personal pronoun. It is one and the same person who is indicated by these different forms of expression. The case is the same in the previous ode. So in the Chow *Sung*, [ii.] VII., the writer, from the standpoint of his own person mentions the sacrificer as "the Son of Heaven;" then, as "the filial son," also as here we have "the grandson of T'ang;" and again we have the sacrificer speaking in the first person just as here (頌詩，所以美盛德，告成功，而皆自歌工以導達主祭者之意也，歌工自己身而指主祭者，則曰爾，自先祖之身而指主祭者，則曰湯孫，自主祭者之身而言，則曰我，曰予，立言雖殊，所指之人，則一，如上篇所稱，亦然也，又如周頌雝詩，旣稱天子，則固自歌工之身而指主祭者矣，下文又稱孝子，亦若此詩稱湯孫也，又稱予，稱我，亦若此詩稱予我也).'

Ll. 1—4. 嗟嗟,—as in i. [ii.] I. 'The meritorious ancestor' is, with all critics, T'ang,—as in last ode. The 'Flower and Essence of the She' expands l. 2 into 烈祖眷顧後人有常者此福, 'This happiness with which our meritorious ancestor blesses his posterity is his permanent possession.' Being permanent, he could confer it on one descendant after another. The 爾 in l. 4 must be referred to the principal in the sacrifice with reference to which the ode was first made. On which of the kings of Shang he was, not even a conjecture can be hazarded. 斯所, 'this place;'=in this place. His sacrificing to T'ang in the ancestral temple was the greatest possible proof of his inheriting from him the royal dignity.—Of course those who hold by the Preface refer the 'you' to T'ae-mow;—against all natural interpretation.

Ll. 5—12. 酤=酒, 'spirits.' These are mentioned here as for the purpose of libation, at the commencement of the sacrifice. 載 indi-

和羹。既戒既平。鬷假無言。時靡有爭。綏我眉壽。黃耇無疆。○約軧錯衡。八鸞鶬鶬。以假以享。我受命溥將。自天降康。豐年穰穰。來假來饗。降福無疆。○顧予烝嘗。湯孫之將。

Prepared beforehand, the ingredients rightly proportioned.
By these offerings we invite his presence, without a word,
Nor is there now any contention [in any part of the service].
He will bless us with the eyebrows of longevity,
With the grey hair and wrinkled face, in unlimited degree.

With the naves of their wheels bound with leather, and their ornamented yokes,
With the eight bells at their horses' bits all tinkling,
[The princes] come and assist at the offerings.
We have received the appointment in all its greatness,
And from Heaven is our prosperity sent down,
Fruitful years of great abundance.
[Our ancestor] will come and enjoy [our offerings],
And confer [on us] happiness without limit.

May he regard our sacrifices in summer and winter,
[Thus] offered by the descendant of T'ang!

cates their being 'contained' in their proper vessel. L. 6,—like l. 6 in last ode. The soup is, I suppose, spoken of in ll. 7, 8,—a part of the articles used in the sacrifice for the whole. 和 denotes the harmonious mixture or tempering of all the flavours in it. The same idea is repeated in the 平, and so the 戒 also must refer to the soup as carefully prepared beforehand. Ll. 9, 10 are quoted in the 'Doctrine of the Mean,' XXXIII. 4, with 奏 instead of 鬷, and Choo adopts the former as the true reading, so that 鬷假=奏假 in l. 5 of last ode. The rest of the lines describe the stillness and gravity with which all the service was gone about. Ll. 11, 12 express the blessing which T'ang, so worshipped, would confer. Comp. l. 4 in II. iii. VII. 5.

Ll. 13—20. Ll. 13—15 relate to the feudal princes who were present and assisted in the service. Ll. 13, 14. See on II. iii. IV. 2, 鶬鶬 here being evidently equivalent to 瑲瑲 in l. 9 there. L. 15. The 以 indicates the object of the princes in coming to the court of Shang. 享, 'to offer,'=to take part in offering. In ll. 16—20 the ode returns again to the principal in the sacrifice, as the descendant of T'ang, rejoicing in the favour of Heaven, and the blessing which he would receive from his ancestor. 溥=廣, 'wide;' 將=大, 'great.' L. 18,—comp. in i. [i.] IX. The subject of ll. 19, 20 is T'ang. 來=是, blending its meaning with the verbs that follow.

Ll. 21, 22,—as in last ode.

III. *Heuen nëaou.*

玄鳥

天命玄鳥。
降而生商。
宅殷土芒
芒。古帝命
武湯。正域
彼四方。○
方命厥后。
奄有九有。

Heaven commissioned the swallow,
To descend and give birth to [the father of our] Shang.
[His descendants] dwelt in the land of Yin, and became great.
[Then] long ago God appointed the martial T'ang
To regulate the boundaries throughout the four quarters.

[In those] quarters he appointed the princes,
And grandly possessed the nine regions [of the kingdom].

The rhymes are—祖, 祜, 所, cat. 5, t. 2; 成, 平*, 爭, cat. 11; 疆, 衡*, 鶬, 享*, 將, 康, 穰, 饗, 疆, 嘗, 將, cat. 10.

Ode 3. Narrative. APPROPRIATE TO A SACRIFICE IN THE ANCESTRAL TEMPLE OF SHANG;—INTENDED SPECIALLY TO DO HONOUR TO THE KING WOO-TING. The Preface says that the sacrifice to which the piece refers was entirely to Woo-ting (祀高宗). Choo on the contrary says nothing about Woo-ting, but simply that it belonged to the sacrifices in the ancestral temple, tracing back the family of Shang to its origin and to its attaining the sovereignty of the kingdom. If we accept the view of the Preface, we are obliged to adopt what seems to me an unnatural interpretation of ll. 10, 11; but if it were not intended in some way to do honour to Woo-ting, we cannot account for the repeated mention of him in it. Ch'ing would change the 祀 of the Preface into 祫, maintaining that the sacrifice was in the third year after the death of Woo-ting, and paid to him in the temple of Sëeh, the ancestor of the Shang dynasty. Woo-ting is mentioned in the Shoo, V. viii., and ix.

Ll. 1—5. Ll. 1, 2. 玄鳥, 'the dark bird,' is a name for the swallow (玄鳥, 鳦也, 燕也), derived from this passage and the traditions connected with it. The mother of Sëeh, it is said, was a daughter of the House of Sung (有娀氏女), belonging to the harem of the ancient emperor K'uh, and named Këen-teih (簡狄). Acc. to Maou, she accompanied the emperor at the time of the vernal equinox, when the swallow made its appearance, to sacrifice and pray to the first Match-maker, and the result was the birth of Sëeh;—see a very similar legend as to the birth of How-tseih, on III. ii. I. Sze-ma Ts'ëen, and also Ch'ing, after him, make the birth of Sëeh still more marvellous. Këen-teih was bathing in some open place, when a swallow suddenly made its appearance and dropt an egg, which she took and swallowed; and from this came the birth of Sëeh. We need not believe the legends, say the imperial editors;—the important point is to believe that the birth of Sëeh was specially ordered by Heaven. 生商,—'gave birth to Shang;' *i.e.*, to Sëeh who became lord of Shang:—see the note on the title of the Book.

L. 3. 宅=居, 'to dwell in.' We must understand 子孫, 'Sëeh's descendants' as the subject of 宅. As it was not till the reign of Pwan-kang, that the name of Shang came to be interchanged with Yin, we must suppose that the land of *Yin* is here improperly spoken of. 殷 was a name for the district about 亳, where Pwan-kang fixed his capital. The poet, writing after him, gives the denomination to the early seat of the family. 芒芒=大貌, 'great-looking;'—to be understood of Sëeh's descendants and their territory. As the 'Flower and Essence of the She' expands the line,—其子孫宅居殷土, 國遂芒芒然大. Ll. 4, 5, 古=昔, 'anciently.' The 帝 is 上帝, 'God.' I translate l. 5 acc. to Gowyang Sëw's exposition of it, which is the simplest I have met with:—謂湯始受命以正四方之疆域.

商之先后。受
命不殆。在武
丁孫子。○武
丁孫子。武王
靡不勝。龍旂
十乘。大糦是
承。○邦畿千
里。維民所止。
肇域彼四海。
○四海來假。

The first sovereign of Shang
Received the appointment without any element of instability in it,
And it is [now] held by the descendant of Woo-ting.

The descendant of Woo-ting
Is a martial king, equal to every emergency.
Ten princes, [who came] with their dragon-emblazoned banners,
Bear the large dishes of millet.

The royal domain of a thousand *le*
Is where the people rest;
But there commence the boundaries that reach to the four seas.

Ll. 6—10. 方=四方,=throughout the four quarters, or in each of the four quarters. 厥后,=諸侯, 'the feudal princes.' 九有 is explained by 九州, both by Maou and Chow, with reference to the division of the country by Yu into nine provinces;—see the Shoo, III. i. The dictionary repeats the same definition without attempting to account for this signification of 有; nor will I set myself to do so. Ll. 8—10 seem plain enough, but the meaning of them is very much disputed. To begin with l. 10—武丁孫子=武丁之孫子, 'the descendant of Woo-ting.' So say Gowyang Sëw, and Fan Ch'oo-e, the latter adding that the expression denotes the sacrificing sovereign (指主祭之君). On this view, 在=the appointment is now *in the person of* the descendant of Woo-ting. If we adopt this view of l. 10, the other lines present no difficulty, and I understand 先后 of T'ang, rather than, in the plural, of the former kings of Shang anterior to Woo-ting. Many of the critics, however, Wang Suh the first among them so far as I have been able to ascertain, take 武丁孫子 as=武丁之爲人孫子,=武丁善爲人之孫子, and 在='lay in,' 'depended on,' so that the meaning of the three lines is that the permanence of the appointment to the sovereignty of the kingdom, which T'ang received, was owing to Woo-ting's approving himself a worthy descendant of him. Ying-tah claims Maou as in favour of this view; but it is merely by way of inference. I do not think it would ever have been heard of but for the statement of the Preface that the sacrifice celebrated in the ode was one to Woo-ting. It is not a fair construction of the text.

Ll. 11—14. The difft. views of l. 10 of course affect the interpretation of ll. 11, 12; but I need not enter on them again. Choo says that 武王 is properly a denomination of T'ang, but that his descendants also so designated themselves. This hardly seems to be necessary, if we translate—'a martial king.' 勝=任 'to bear,' 'to sustain.' 靡不勝=無所不勝,—as in the translation. Ll. 13, 14 relate to the feudal princes who came to assist the king in sacrificing. I do not think we are to lay stress on the specification of *ten* chariots. Yen Ts'an says we are to take the ten as referring to the more illustrious among the princes;—if they came, all the others would be sure to do so. Ch'ing and Ying-tah have other ways of accounting for the number. 大糦 is explained as a denomination of 'millet and sacrificial millet.' The dict. quotes, under the character, this line, and also l. 1 of II. i. VI. 4, where we read 饎. The two characters are interchanged, but Ying-tah observes that the radical 米 determines the meaning here to be what I have just stated. 承 must be under-

來假祈祈。景員維河。殷受命咸宜。百祿是何。

From the four seas they come [to our sacrifices];
They come in multitudes;—
King has the Ho for its outer border.
That Yin should have received the appointment [of Heaven] was entirely right;—
[Its sovereign] sustains all its dignities.

IV. *Ch'ang fah.*

長發

一章 濬哲維商。長發其祥。洪水芒芒。禹敷下土方。外

1 Profoundly wise were [the lords of] Shang,
And long had there appeared the omens [of their dignity].
When the waters of the deluge spread vast abroad,
Yu arranged and divided the regions of the land,

stood of the presenting the dishes of millet at the sacrifice, and not of contributions by the princes to the Government.

Ll. 15—17. Ll. 15—16,—see in the 'Great Learning,' Commen. III.1. 肇=始, 'to begin.' There may, possibly, be a reference in the lines to the vigour of Woo-ting and his martial descendant, as re-establishing the ancient sway of T'ang over all the kingdom. On 'the four seas,' see Ana. XII. iv. 祈祈=衆多貌, 'the app. of multitudes.' L. 17 is very obscure, and Choo acknowledges that he does not understand it. The most likely construction is to take 景 as the name of a hill, near which was the capital, to which it served as a shelter and defence. 員,—like 隕 in the next ode, l. 6; but it is there explained by 周, 'all round.' As we must take 河 of *the* Ho, the Yellow river, I do not see how it could be represented as going all round the capital. The translation gives what I conceive the line may have been intended to say. Lacharme has—'*Regio King (ubi urbs regia) tota fluviis cingitur.*' L. 22. 何=任 'to sustain.' Ch'ing says that the line=擔負天之多福, 'He sustains (or enjoys) the many sources of happiness conferred by Heaven.'

The rhymes are—商, 芒, 湯, 方, cat. 10; 有*, 殆*, 子, cat. 1, t. 2; 勝, 乘, 承 cat. 6; 里, 止, 海*, cat. 1, t. 3; 河, 宜*, 何, cat. 17.

Ode 4. Narrative. CELEBRATING SEEH, THE ANCESTOR OF THE HOUSE OF SHANG; SEANG-T'OO, HIS GRANDSON; T'ANG, THE FOUNDER OF THE DYNASTY; AND E YIN, T'ANG'S CHIEF ADVISER.—ON OCCASION OF WHAT SACRIFICE THE PIECE WAS MADE DOES NOT APPEAR. The Preface, indeed, says it was made on occasion of the great *Te* sacrifice (大禘), when the principal object of honour would be the emperor K'uh, with Sëeh as his correlate, and all the previous kings of the dynasty and the lords of Shang, and their famous ministers and advisers, would be associated in the service. Choo is of opinion that the occasion was the *Heah* sacrifice (祫祭). Other views have been advanced; but it is not necessary to enter into a discussion of them. There are many difficulties in construing and explaining the paragraphs and lines, and the remark of Fan Ch'oo-e quoted in the note on the title of the Book is often brought to mind;—if we think we have got the drift of the writer's meaning, we must be satisfied.

St. 1. Ll. 1, 2. 濬哲=深知, 'deep and wise,' or 'profoundly wise.' The lines must be referred, I think, to the ancestors of the Shang dynasty, when they occupied the territory of Shang. 長=久, 'long,' 'for long.' 祥,—as in II. iv. V. 7;—'happy omens.' As those omens issued in the sovereignty of T'ang, I think that l. 1 must be restricted as I have done. Similarly Lëw Kin:—泛言濬哲之君, 蓋自湯以上, 契以下, 皆是也. Ll. 3—6. The work of Yu is referred to, not, apparently, with any purpose to sing the praises of

大國是疆。幅隕既長。有娀方將。帝立子生商。

二章 玄王桓撥。受小國是達。受大國是達。率履不越。遂視

And assigned to the exterior great States their boundaries,
With their borders extending all over [the kingdom].
Then the State of Sung began to be great,
And God raised up the son [of its daughter], and founded [the Family of] Shang.

2 The dark king exercised an effective sway.
Charged with a small State, he commanded success;
Charged with a large State, he commanded success.
He followed his rules of conduct without error;
Wherever he inspected [the people], they responded [to his instructions].

that monarch, but to give the point of time when Sëeh came into notice, and to connect his labours with those of Yu as of universal benefit, just as we have Yu's work and How-tseih's brought together in ii. III. 1. 洪水,—as in the Shoo I. 11, *et al.* 芒芒,—as in last ode, =the 浩浩 of Shoo, I. 11. 禹敷下土方=禹隨下土之方而敷治之. The line=敷土 in the Shoo, III. i. 1. It is difficult to determine exactly the meaning of 下土. The connection might seem to justify the meaning of 'the low-lying land;' but the phrase may be only a designation of the kingdom, as in many other places. Choo explains 方 by 四方, the 'four quarters,' meaning all the different regions. 外大國 means the feudal States, as lying outside the domain or State of the sovereign. If the great States had their boundaries assigned them, the same was done for the small ones. 幅=邊幅, 'an end or border;' 隕=周, or 員 in last ode, l. 20. Wang Yinglin says, 'The boundaries, spoken of as straight, are called 幅; spoken of with reference to the extent they embraced, 隕 (自其直言之,曰幅,自其周圍言之,曰隕).' Ll. 7, 8. It has been mentioned, in the introductory note, that the mother of Sëeh was a daughter of the State of 有娀. 方將=始大,—as in the translation. 帝=上帝, 'God.' So, all the critics, except Ch'ing, who says that the 帝 was the 黑帝, one of his five elemental Gods, whom he called 叶光紀 (see the *proleg.* to the Shoo, pp. 97, 98).

St. 2. Ll. 1—5 are occupied with Sëeh, who is styled 'king' in l. 9; not that he ever was a king himself, but the title of his descendants is carried back to him. It is vain to inquire why he is styled the *dark* king. 撥 is defined by 治, 'to rule;'—with reference to the meaning of the term as 'to scatter,' 'to remove:'—Sëeh took away the confusion and ignorance that prevailed. 桓 is explained, by Choo, by 武, 'martial,' and by Wang Taou, by 大, 'great.' It does not seem proper to speak of Sëeh's rule as warlike, his work being to instruct the people in the social duties;—see the Shoo, II. i. 19. Ll. 2, 3. 'A small State,' 'a great State,' may refer to Shang, small at first, but increased by subsequent grants; but I prefer to understand the expressions of the States small and large, as they were subjected to the influence of Sëeh's lessons. 達=通, 'to have free course,'=to be successful. Ll. 4, 5 tell us how Sëeh exemplified his lessons, and how rapidly he accomplished his object. 履 is taken as=禮, 'the rules of conduct to be trodden by men.' 不越=不過, 'without transgression.' L. 5=遂視其民,則發以應之, 'thereon he looked at the people, and they had stirred themselves to respond to him.' As Wang Che-Ch'ang (王志長; Ming dyn.) says, 契能

既發。相土烈烈。海外有截。

三章 帝命不違。至于湯齊。湯降不遲。聖敬日躋。昭假遲遲。上帝是祇。帝命式于九圍。

[Then came] Sëang-t'oo, all-ardent,
And all [within] the seas, beyond [the middle region], acknowledged his restraints.

3 The favour of God did not leave [Shang],
And in T'ang was found the subject for its display.
T'ang was not born too late,
And his wisdom and virtue daily advanced.
Brilliant was the influence of his character [on Heaven] for long,
And God appointed him to be a model to the nine regions.

以身教,故在寬而奏效捷). Ll. 6, 7 introduce Sëang-t'oo, who appears in the genealogical lists, as the grandson of Sëeh. 烈烈,—'all-ardent,' or 'very meritorious.' L. 7 is very obscure. 海外 is literally, 'outside the seas;' but we cannot think of the influence of Sëang-t'oo as extending beyond the China of his day. The phrase=四海之外, 'the outside of the four seas,' the 'four seas' being a denomination of the kingdom in all its extent, and the 'outside' leading us to conceive of all the feudal States in distinction from the royal domain. Choo defines 截 by 整齊, 'to be adjusted and made regular;' but that is merely a portion of Ch'ing's account of the line, and a result of the 有截. He says, 四海之外率服截然整齊. 截 means 'to cut off,' 'to intercept; 有截 sets the States before us as submissive to the restraints put upon them by the lord of Shang, whatever they were. Ch'ing says that Sëang-t'oo was employed by the then king of Hëa as a sort of director or president of all the other princes; but that is merely an inference drawn from this line.

St. 3. The writer passes over all the other lords of Shang, and brings us, with a bound, to T'ang, the founder of the dynasty. Ll. 5,2. 違=去, 'to go away,' 'to leave.' The favour of Heaven, to be seen in due time, in its appointment of the House of Shang to the sovereignty of the kingdom, had never left it, but it was not till T'ang that the proper man to receive it appeared. This seems to be the meaning of 湯齊, which Choo says he does not understand. Soo Ch'eh, Fan Choo-e, and others, explain 齊 by 會, 'to meet with,' as if in T'ang the man and the decree of Heaven met together (Maou says, 至湯與天心會; Soo, 與天命會; Fan, 至于湯,則德與命會). Ll. 3, 4. 降=生, 'to be born.' 不遲, 'not late,'=at the proper time. 聖敬,—'his sagely reverence,' 躋=升, 'to ascend,'=to increase. Ll. 5—7. 昭假 expresses how the virtue of T'ang brilliantly affected Heaven (其德昭明感格於天), and this it did by a continuous and gradual process (遲遲; comp. the phrase in I. xv. 2, *et al.*). 祇=敬, 'to reverence.' 式=法, 'to be, or to give, the law.' 九圍=九有 in last ode. Ying-tah says, 'All under heaven being divided into nine parts, there they were, distinct as if each part had been marked out by a compass (九分天下,各爲九處,若規圍然).'

四章 受小球大球。為下國綴旒。何天之休。不競不絿。不剛不柔。敷政優優。百祿是遒。

五章 受小共大共。為下國駿厖。何天之龍。敷奏其勇。不震

4 He received the rank-tokens [of the States], small and large,
Which depended on him, like the pendants of a banner;—
So did he receive the blessing of Heaven.
He was neither violent nor remiss,
Neither hard nor soft.
Gently he spread his instructions abroad,
And all dignities and riches were concentrated in him.

5 He received the tribute [of the States], large and small,
And he supported them as a strong steed [does its burden];—
So did he receive the favour of Heaven.
He displayed everywhere his valour,
Unshaken, unmoved,

St. 4. T'ang appears now as sovereign of the kingdom. Ll. 1, 2. Choo does not understand l. 1. 球 is explained as 美玉, 'an admirable kind of jade.' We must give it the same meaning as 瑞, in the Shoo, II. i. 7, the jade-tokens of rank;—the 圭 of the Chow dynasty, varying in shape and size, according to the rank of the princes. They received them from the king in the first place, and they brought them to the court, when they appeared there, as the tokens of their dignity. 小球, 大球 will be the tokens belonging to small and to great States respectively. The princes now rendered them to T'ang, acknowledging his sovereignty. L. 2 expresses his sovereignty in another way. 旒 denotes the tassels or pendants attached to a banner. 綴,—'to be connected.' To T'ang all the States were now attached as the pendants to a banner (言為天子而為諸侯所係屬, 如旗之縿, 為旒所綴著也). L. 3. 何=荷, 'to bear,' 'to sustain.' Ll. 4—7, describe the manner of T'ang in his government. 絿=緩, 'to be slow or remiss.' 優優 is expressive of gentleness and magnanimity. L. 29. 遒=聚, 'to be collected.' 百祿,—'all the dignities and their emoluments.'

St. 5. Ll. 1, 2 are both in themselves unintelligible to Choo. Taking 共 as=供 in the sense of contributions, and keeping in mind the analogy of l. in last st. 1, we get the meaning of l. 1 which I have here given. Other explanations have been tried, but I need not dwell upon them. L. 2 is more perplexing. 駿, indeed, has commonly the meaning of 大, 'great;' but 厖 seems to baffle critical ingenuity. Maou explains it by 厚, and Ying-tah gives the meaning as—為下國大厚, 謂成其志性, 使大純厚也;—which is very unsatisfactory. Evidently this stanza and the last are of similar structure, and as the 2d line there contained a comparison, so ought the line before us to do. Now, the Ts'e copy of the She read here 駿駹, a character which K'ang-he's dictionary does not acknowledge, but which is found in the Urh-ya, the Yuh-p'ëen, and the Shih-wăn, meaning a horse, with characteristics variously defined (See in the 皇清經解, ch. 1,408.) I must adopt this reading, and then the line may be translated as I have done (是喩湯有力量, 能負重致遠之意,

不動。不戁不竦。百
祿是總。
六章 武王載旆。有虔秉
鉞。如火烈烈。則莫
我敢曷。苞有三蘖。
莫遂莫達。九有有
截。韋顧既伐。昆吾
夏桀。
七章 昔在中葉。有震且

Unterrified, unscared:—
All dignities were united in him.

6 The martial king displayed his banner,
And with reverence grasped his axe.
It was like [the case of] a blazing fire,
Which no one can repress.
The root, with its three shoots,
Could make no progress, no growth.
The nine regions were effectually secured by him.
Having smitten [the princes of] Wei and Koo
He dealt with [the prince of] Keun-woo, and with Këeh of Hëa.

7 Formerly in the middle of the period [before T'ang],
There was a time of shaking and peril,

下國皆於我乎負載也). L. 3. 何,—as in last stanza. 龍=寵, as often. L. 6 = 大進其武功, 'grandly exhibited his warlike merit.' L. 8. 戁 and 竦 are of kindred meaning = 恐 or 懼, 'to be afraid.' L. 9. 總, 'to be together;' = 遒 in last stanza.

St. 6 details the military achievements by which T'ang made himself master of the kingdom. Ll. 1,2. 旆 is a streamer attached to a flag; but it is here used for the flag itself, and with a verbal force,—'he raised his banner.' 載 is the particle. 有虔 = 'reverently.' T'ang had no wish to dethrone Këeh, but it was a duty which he owed to Heaven to take the course he did. Ll. 3,4. 曷,—here, *i. q.* 遏, to repress,' 'to check.' 我 had better be translated in the 3d person. L. 5 is a metaphorical way of describing Këeh the last king of Hëa, and his three principal adherents. He was the root (苞 = 本); they were the shoots springing from it. L. 6. 莫遂, 莫達 are to be explained with reference to the figure in l. 5. As Ho K'ëae says, 皆從蘖字生出. L. 7 九有 as in last ode. 有截,—as in the translation. Ll. 8,9. The three great helpers of Këeh were the princes of Wei (or Ch'e-wei, 豕韋), Koo, and Keun-woo; but the exact site of those principalities I have not been able to make out. Their chiefs are represented as descended from Chuh-yung, a son of the ancient Chuen-hëuh. We must repeat the 伐 at the commencement of l. 9.

St. 7. 葉 = 世, 'age;' 中葉,—'the middle age;' *i. e.*, some time between Seang-too and T'ang. As Ho K'ëae says, 此詩前言相土,後言成湯,所謂中葉者

業。允也天子。降予卿士。實維阿衡。實左右商王。

But truly did Heaven [then] deal with him as its son,
And sent him down a minister,
Namely A-hăng,
Who gave his assistance to the king of Shang.

V. *Yin woo.*

殷武

一章 撻彼殷武。奮伐荆楚。罙入其阻。裒荆之旅。

1 Rapid was the warlike energy of [our king of] Yin,
And vigorously did he attack King-ts'oo.
Boldly he entered its dangerous passes,
And brought the multitudes of King together,

其世數居於相土成湯之中者也. L. 2 describes the state of Shang during that period of decadence. 業＝危, 'to be in a perilous condition.' L. 3. Choo takes this line as meaning—'But truly did he—T'ang—prove himself the Son of Heaven.' I much prefer the view of Ch'ing, which is followed in the 'Flower and Essence,' taking 子 as in i. [i.] VIII. 天子＝天愛湯而子之, 'Heaven loved T'ang, and made him its son.' Ll. 4—6. Heaven showed its favour for T'ang, by raising up (降) and giving him the famous E Yin, who became his principal minister and director. See on him the note in the Shoo on the title of IV.iv; and on 阿衡, his name, or the name of his office, under IV. v. 1.

Choo and the critics generally resume in regard to this ode the arrangement of the lines in stanzas, which seems to me to show that it is not a Sung piece.

The rhymes are—in st. 1, 商, 祥, 芒, 方, 疆, 長, 將, 商, cat. 10: in 2, 撥, 達, 達, 越, 發, 烈, 截, cat. 15, t. 3: in 3, 違, 齊, 遲, 躋, 遲, 祗, 圍, *ib.*, t. 1: in 4, 球, 旒, 休, 絿, 柔, 優, 遒, cat. 3, t. 1: in 5, 共, 厖, 龍, 勇, 動, 竦, 總, cat. 9: in 6, 旆, 鉞, 烈, 曷, 蘖, 達, 截, 伐, 桀, cat. 15, t. 3: in 7, 葉*, 業, cat. 8, t. 3; 子, 士, cat. 1, t. 2; 衡*, 王, cat. 10.

Ode 5. Narrative. Celebrating the war of Woo-ting against King-ts'oo, its success, and the general happiness and virtue of his reign;—made, probably, when a special and permanent temple was built for him as the 'High and Honoured' king of Shang. The Preface merely says that this was made on occasion of a sacrifice to Woo-ting. The concluding stanza indicates further that it was made on the occasion which I have indicated in the argument. After his death his Spirit-tablet would be shrined in the ancestral temple of Shang, and he would have his share in the seasonal sacrifices; but several reigns would elapse before there was any necessity for making any other arrangement, so that his tablet should not be removed and his share in the sacrifices not be discontinued. Hence Këang refers the composition of the piece to the reign of Te-yih (帝乙), the last but one of the sovereigns of Shang.

St. 1. L. 1. 撻＝疾貌, 'rapid-looking.' 殷武＝殷王之武,—as in the translation. L. 2. In 荆楚 we have two names of the same State combined together, just as we have so often the combination Yin-shang as the name of the Shang or Yin dynasty in II. iii. I. But the combination here is more strange and perplexing. Both the names of Yin and Shang were in common use in the time of king Wăn, who uses them combined in III. iii. I.; but we should say, but for this ode, that the name of Ts'oo was not in use at all till long after the Shang dynasty. The name King appears in the Ch'un Ts'ëw several times in the annals of duke Chwang, and then it gives place to the name T'soo in the 1st year of duke He, and subsequently disappears itself altogether. The common

有截其所。
湯孫之緒。
二章 維女荆楚。
居國南鄉。
昔有成湯。
自彼氐羌。
莫敢不來
享。莫敢不
來王。曰商
是常。

Till the country was reduced under complete restraint:—
Such was the fitting achievement of the descendant of T'ang.

2 'Ye people,' [he said], 'of King-ts'oo
Dwell in the southern part of my kingdom.
Formerly, in the time of T'ang the Successful,
Even from the Këang of Te,
They dared not but come with their offerings;
[Their chiefs] dared not but come to seek acknowledgment;—
Such is the regular rule of Shang.'

opinion is that the name of Ts'oo first came into use about the beginning of duke He's rule of Loo, *i. e.*, about B. C. 658,—between four and five centuries after the overthrow of Shang. If the ode before us be genuine, that opinion of course is incorrect. Han Ying, however, referred this piece to the time of duke Sëang of Sung;—and I must say that the balance of the argument rather inclines in favour of that view. I introduce here a long note from Këang on this point, and King-ts'oo, or King and Ts'oo, generally:—楚雄南服,立國在江漢之間,其强最久,周以前世系無所考,武王封熊繹爲楚子,春秋莊公之世,楚皆書荆,至僖元年,乃書楚人伐鄭,嚴氏曰,解頤新語疑商時未有荆楚,乃欲假此以實韓詩宋襄公時作商頌之說,殊不思禹貢荆及衡陽爲荆州,乃在南,即荆楚也,荆岐既旅至于荆山,乃在西,雍州之荆也,詩人以有二荆,故以荆楚別荆岐耳,孰謂周時始有荆楚哉,李樗曰,荆楚在商周之時,爲夷狄之國,世亂則先叛,世治則後服,當湯之時,不敢抗衡,及商中微,爲中國患,此高宗所以討之也,按郝氏敬援二南爲證,謂天下有道,則荆楚首善,非也,夫文王之化,及于江漢之間,乃德化之成,非雍豫後而江漢轉先也,蓋楚最難服,天下視爲向背,責一不享之楚,而天下莫敢不享,責一不王之楚,而天下莫敢不王,平荆楚者,平天下之大機也.

L. 3. Maou defines 罙 by 深, 'deeply;' Choo, after Ch'ing by 冒, 'daringly.' Either meaning suits the connection. 阻＝險阻,—as in the translation. L. 4. 裒＝聚, 'to collect;' 旅＝衆, 'multitudes.' Perhaps the 'Essence and Flower of the She' is correct in understanding the line of the king's making all the people of King-ts'oo prisoners (荆州之衆,負固不服者,裒聚而俘虜之). L. 5. 其所, 'their places;'—meaning the whole territory. 有截,—as in last ode. L. 6. 緒＝功, 'meritorious achievement;' but it also indicates that the merit was a sequence of that of T'ang and other sovereigns.

St. 2 contains an address which we are to suppose Woo-ting to have spoken to the people or chiefs of King-ts'oo. L. 2. Maou explains 鄉 by 所, 'place,' so that 南鄉 simply＝'the south,' or 'the southern parts.' Woo-ting's capital being in the north of the present Ho-nan, he might very well speak thus of King-ts'oo,

三章 天命多辟。設都于禹之績。歲事來辟。勿予禍適。稼穡匪解。

四章 天命降監、下民有嚴。不僭不濫、不敢怠遑。命于下國。封建厥福。

3 Heaven has given their appointments [to the princes],
But where their capitals had been assigned within the sphere of the labours of Yu,
For the business of every year, they appeared before our king,
[Saying], 'Do not punish nor reprove us;
We have not been remiss in our husbandry.'

4 When Heaven by its will is inspecting [the kingdom],
The lower people are to be feared.
[Our king] showed no partiality [in rewarding], no excess [in punishing];
He dared not to allow himself in indolence:—
So was his appointment [established] over the States,
And he made his happiness grandly secure.

which was in Hoo-pih. Ll. 3—6. The Te-këang still existed in the time of the Han dynasty, occupying portions of the present Kan-suh. 享=獻, 'to offer,' *i. e.*, to present as a tribute the productions of their country. 王 is used in a technical sense,=世一見, 'once in the life-time to appear at the king's court.' This was the rule laid down anciently for the chiefs of the wild tribes, which lay beyond the nine provinces of the kingdom. Every chief once in his time was required to present himself at court. The rule, in normal periods, was observed by a chief, immediately after he succeeded to the headship of his tribe. L. 7 is an explanatory remark of the king, and 曰 is merely=蓋, 'for.' 商是常=此商之常禮,—as in the translation. If the tribes of the Te-këang had thus acknowledged the sovereignty of T'ang so long ago, much more might those of King-ts'oo be expected now to acknowledge that of Woo-ting.

St. 3 relates how all the feudal princes loyally presented themselves at the court of Woo-ting;—the more so, we are to suppose, because of the way in which he had subdued the tribes of King-ts'oo. Two ideas seem to underlie ll. 1, 2—that though the princes had their appointments from the king, these might also be ascribed to Heaven. The same ideas occur in the Shoo, IV. viii. Pt.ii.2, in the words of Yueh, the chief adviser of Woo-ting. 多辟=諸侯; like 辟公, in i. [i.] IV., *et al.* 于禹之績, 'in the merit of Yu,'=于禹功所及之處;—as in the translation. In l. 3, 辟 is here the king, and 來辟 is analogous to 來王 in last stanza, meaning that the princes appeared at the royal court (來朝覲於我殷王). The 'yearly affairs' which brought them there, were that they might take their part in the seasonal sacrifices, and to report on the condition of their States. We are to take ll. 4, 5 as spoken by the princes, praying the king to deal gently with them, and promising to attend to the husbandry of their States,—their most important duty.

St. 4 seems to refer to the general govt. of Woo-ting as strictly just, and regulated by a regard to the sentiments of the people, and to the firm establishment of his throne in consequence. The sentiment in ll. 1, 2 is understood to be the same as that in the Shoo, V.i. Pt. ii. 7, 天視自我民視, 天聽自我民聽, 'Heaven sees as my people see; Heaven hears as my people hear.' 嚴=威可畏, 'an awfulness which is to be feared.' The 命 in l. 1 is perplexing, as the whole is equivalent to saying that 'Heaven descends and inspects,'

五章 商邑翼翼。四方之極。赫赫厥聲。濯濯厥靈。壽考且寧。以保我後生。

六章 陟彼景山。松柏丸丸。是斷是遷。方斲是虔。松桷有梴。旅楹有閑。寢成孔安。

5 The capital of Shang was full of order,
The model for all parts of the kingdom,
Glorious was his fame;
Brilliant, his energy.
Long lived he and enjoyed tranquillity,
And so he preserves us, his descendants.

6 We ascended the hill of King,
Where the pines and cypresses grew symmetrical.
We cut them down, and conveyed them here;
We reverently hewed them square.
Long are the projecting beams of pine;
Large are the many pillars.
The temple was completed,—the tranquil abode [of his tablet].

or that 'Heaven exercises an inspection here below.' The 命 is to be taken adverbially, or as expressive of the law or method of procedure which Heaven prescribes to itself. Woo-ting recognized this, and showed that he did so, as is described in ll. 3, 4. 僭 is understood of 'error in rewarding or bestowing favours (賞之差),' and 濫 of 'excess in punishing (刑之過).' 遑=暇, 'to have—or to allow one's-self—leisure.' L. 5,—'Being appointed (*i.e.* by Heaven) over all the feudal States.' L. 6. 封=大, 'grandly,' 'on a great scale.' 'His happiness' will mean his firm possession of the throne, and the prosperity of the country.

St. 5 may be considered as an expansion of l. 6 in last stanza. L. 1. 邑 = 都, 'capital,' as in III. i. X. 2, so that 商邑 = 王都, 'the royal capital.' 翼翼=整敕貌, 'the appearance of the city as well-built and ordered.' L. 2. 極 = 表, 'a model,' the type of what a city and government should be. L. 4. 靈 has the meaning of 'energy,' 'majesty.' On ll. 3, 4 Yen Ts'an says, 聲譽赫赫乎顯盛, 威靈濯濯乎光明. L. 5. Woo-ting's reign is said to have lasted 59 years. L. 6. 後生=後嗣子孫, 'his heirs and descendants.'

St. 6. relates to the temple which had been built for Woo-ting, and which was to last as long as the Shang dynasty should last;—for ever, as the writer of the ode imagined. Choo remarks on the similarity of structure between this stanza and the last stanza of ii. IV., and says he does not know how to account for it. It is certainly suspicious, and must be added to the peculiarity in the use of the name King-ts'oo in st. 1, as suggestive of the later origin of the piece. L. 1. 景, 山,—see on III., l. 20. L. 2. Choo explains 丸丸 by 直, 'to be straight;' Maou by 易直, 'easy and straight.' The meaning of 丸, 'anything round,' suggests the symmetrical appearance of the trees as the real

meaning of the phrase. L.4. 方=正, 'square,' 'exact (以繩墨取方正).' I take 虔 in its most frequent sense of 敬, 'to do reverently.' The dict., with reference to this passage, defines it by 椹, of which it is difficult to see the meaning in the connection. Equally obscure is the 亦截 of Choo. L.5. 梴=長貌, 'long-looking.' L. 6. 閑=大, 'large.' L. 7. 寢 is 'the inner apartment of the temple,' put for the whole. 安=所以安高宗之神, 'wherewith to give repose to the spirit of Kaou-tsung.'

The rhymes are—in st. 1, 武, 楚, 阻, 旅, 所, 緒, cat. 5, t. 1: in 2, 鄉, 湯, 羌, 享*, 王, 常, cat. 10: in 3, 辟, 績, 辟, 適, 解, cat. 16, t. 3: in 4, 監, 嚴, 濫, 遑 (prop. cat, 10), cat. 8, t. 3; 國, 福*, cat. 1, t. 3: in 5, 翼, 極, *ib.*; 聲, 靈, 寧, 生, cat. 11: in 6, 山, 丸, 遷, 虔, 梴, 閑, 安, cat. 14.

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Yen, the name of a place, I. iii. XIV. 3.
Yen-seih, one of three men buried in the grave of duke Muh, I. xi. VI.
Yëw, eclipse in the reign of king, II. iv. IX.
Yih, a surname, I. iv. IV. 2.
Yin, the dynasty, III. i. I. 5—7: IV. i. [ii.] X.; iii. III. V. 1.
—Shang, III. i. II.; iii. I.
Yin, the clan-name of a great family in the royal domain, II. iv. VII.; viii. I. 3: III. iii. IX. 2.
Yu, the Great, II. vi. VI. 1: III. i. X. 5; iii. VII. 1: IV. ii. IV. 1; iii. IV. 1; V. 3.
Yu, the captain of the guards under king Yëw, II. iv. IX. 4.
Yuen, a State, III. i. VII. 5, 6.
Yuen-këw, the name of a mound, I. xii. I.; II.
Yuh, Këuh-yuh, a city of Tsin, I. x. III.
Yung, a State, I. iv. *title.*
Yung, a surname, I. iv. IV. 3.

INDEX III.

OF CHINESE CHARACTERS AND PHRASES;—

INTENDED ALSO TO HELP TOWARDS THE FORMATION OF A DICTIONARY AND CONCORDANCE FOR THE CLASSICS.

THE 1st RADICAL. 一

一 *yih* (1) One. I. v. VII. 1; vi. VIII. 1, 2, 3; vii. XVII. 3: II. i. VII. 4. =the first. I. xv. I. 1, 3, 4, 6. Hardly more than our *a*. I. ix. II. 2, 3; xii. X. 1, 2, 3. (2) All, the whole. II. iii. I. 1, 2, 3 (一朝, the whole morning). So, in I. iii. XV. 2, 3, though it may here be explained also as = 乃, to be. (3) To be uniformly correct,—one and unchanging. I. xiv. III. 1. Observe the phrases—如一, to be of one mind or soul, I. xiii. II. 3; 一方, one point of view, II. vii. IX. 4; 一匊, the two hands full, II. viii II. 1; 一襜, an apronful, *ib.*, 2; 一人, the king, III. i. IX. 4; iii. VI. 4.

丁 *chăng* 丁丁, the sound of blows upon wooden pegs, I. i. VII. 1; or upon trees, II. i. V. 1.

丁 *ting* (1) = 當, to light upon. III. iii. IV. 2. (2) In the name 武丁; see 武.

七 *ts'eih* Seven, I. iii. VII. 3, 4. In I. ii. IX. 1, it may = seven tenths. In I. x. IX. 1, = of seven orders. In II. v. IX. 5, 6, the meaning of 七襄 is uncertain. = the seventh. I. xv. I. 1, 2, 3, 5, 6.

三 *san* Three. I. iv. VI. 3; v. IV. 5; vi. VIII. 1, 2, 3; vii. VI. 3; XVII. 3; *et al.* =the third. I. xv. I. 1, 8. 三五, three or five. I. ii. X. 1. 三, perhaps, = three tenths. I. ii. IX. 2. 二三, to be variable in, to change. I. v. IV. 4; II. viii. V. 7. Observe 三星, probably three stars in Scorpio. I. x V. 1, 2, 3; perhaps the stars of Orion's belt, II. viii. IX. 3; 三事, the three principal ministers of the king. II. iv. X. 2; and the three-fold work of husbandry. III. iii. IX. 2; 三物, the three victims —a dog, a pig, and a fowl—used in making covenants, II. v. V. 7; 三后, the kings T'ae, Ke, and Wăn, III. i. IX. 1; 三單, three troops (the meaning is uncertain), III. ii. VI. 5; 三壽, three aged ministers (uncertain), IV. ii. IV. 4; 三蘗 three shoots, used metaphorically of the three principal supporters of Këeh of Hëa, IV. iii. V. 6.

上 *shang* Above; that which is above. Used of what is superior in quality, I. vii. IV. 2. 上處, a high, conspicuous place, I. iii. XIII. 1. 上天, high Heaven, or Heaven on high, II. vi. III. 1: III. i. I. 7; but in II. vi. VI. 2, 上天 = the sky overhead. 在上, to be on high, *i. e.*, in heaven, III. i. I. 1; but in II. 1,=to be on high, spoken of the Providence of God, and with nearly the same meaning in IV. i. [iii.] III. 上帝, God. *Sæpe*;—see 帝. As a preposition, after the noun, with or without 之 between them, and with or without 于 or 在 before the noun. I. vii. V. 1, 2; xii. I. 1: II. iv. V. 6; vii. III. 2. It is used for 尙, expressive of a wish. I. ix. IV. 1, 2, 3. 上下, Heaven and Earth, the Powers above and below. III. iii. IV. 2. 上宫, the name of a place in Wei, I. iv. IV. 1, 2, 3; so, also 淇之上, *ib.*

上 *shang* To ascend. In correlation with 下. I. iii. III. 3; VIII. 2, = from below, from above; IV. i. [iii.] II.,=to ascend and descend. 上入, to go to the town from the country, I. xv. I. 7.

下 *hëa* Below; lower, that which is below. We find 下體 used of the roots of plants, I. iii. X. 1; 下民, the lower people,=the people, II. iv. IX. 1, 7: III. i. VII. 6; ii. X. 1; iii. I. 1; III. 1; V. 4,

(in I. xv. II. 2, 下民=the people below, with reference to place); 下土, this lower world, the world below the sky, I. iii. IV. 1, 2: II. v. I. 1; vi. III. 1; *et al.* (in IV. iii. IV. 1, 下土, perhaps, simply=the land). 下 alone,=this lower world, III. i. II. 4; VII. 1; used for the legs, II. vii. VIII. 3. 于下=by his conduct below, III. iii. VI. 1. 上下,—see 上. We find 下 meaning—those who come after. III. i. IX. 1.

As a preposition, after the noun, with or without 之 between them, and with or without 于 or 在 before them. I. ii. IV. 3; VIII. 3; iii. VI. 3; x. XII. 2; xii. I. 2; II. 1; III. 1; xv. I. 5; III. 1: II. vi. I. 2: III. i. III. 2: IV. i. [iii.] XI. In III. iii. III. 1, 其下=the shade. 下國, the feudal States generally, or any one State. IV. ii. IV. 1; iii. IV. 4, 5; V. 4.

下 *hëa* To descend. In correlation with 上; see 上. Also, I. vi. II. 1, 2; xiv. IV. 1, 2, 3 (下泉): II. i. II. 3, 4: III. i. IV. 3: IV. ii. II. 1. To degrade. II. vii. IX. 7.

不 *puh* Not. *Passim.* With other negatives, as 莫, 無, 靡, conveying a strong affirmation. It is also repeated, having another character, such as 敢, between, with the same effect. It follows frequently interrogative characters, such as 豈 and 曷; and in many places it has to be construed itself interrogatively, or disregarded as if it were a mere expletive particle. *E. g.*, II. i. IV. 1: III. i. I. 1. This usage is so frequent as to be a peculiarity of the She. Perhaps=do not. I. vii. VII. 1, 2.

且 *ts'ëay* (1) And, moreover. I. iii. III. 4; V. 1, 2, 3; vii. III. 1, 2, 3; xii. X. 2, 3: IV. iii. I.; IV. 7; V. 5; *et sæpe.* 且...且, both ...and, I. x. II. 3. (2) This. IV. i. [iii.] V.

且 *tseu* (1) A particle, untranslateable;—at the end of lines. I. vii. X. 1; XIII. 1, 2; XIX. 2; XXI. 1, 2; x. IV. 1, 2: II. v. IV. 1. So we have 只且. I. iii. XVI. 1, 2, 3; vi. VII. 1, 2. 且 is found in the middle of a line. I. iv. III. 2. 3. (2) Many, looking many, III. iii. VII. 1.

且 *ts'eu* Looking reverend and dignified. 有且. IV. i [ii.] IX.

世 *she* An age or generation: for ages. III. i. I. 2, 3; IX. 1; iii. I. 8 (= the time); V. 2. 世德, the hereditary virtue. III. i. IX. 2. 永世, the whole of a life-time. IV. i. [iii.] 1.

丘 *k'ëw* A mound, a hillock. I. vi. X. 1, 2, 3: II. viii. VI. 1, 2, 3. 畝丘, the acred heights. II. v. VI. 7. 旄丘, a high, sloping mound. I. iii. XII. 1. 阿丘, 頓丘, 宛丘;—see 阿, 頓, and 宛.

THE 2D RADICAL. 丨

中 *chung* The middle, that which is in the middle. Used as a preposition, after the noun, with or without 之 between them, and with or without 于 or 在 before the noun. I. ii. II. 2; iii. XI. 2; vi. X. 1, 2, 3. 在中,—is in it, III. i. V. 2. Very often, 中 precedes a noun, and=our *mid-*. I. i. II. 1, 2; VII. 2, 3; iii. V. 1; X. 2; XI. 1; XIV. 2; iv. I. 1; vi. V. 1, 2, 3; x. X. 1, 2; xii. VII. 2; xiii. IV. 1, 2: II. iii. I. 1, 2, 3; iv. VIII. 4; v. II. 2; vi. VI. 4: III. ii. IX. 1, 2, 4, 5 (where 中國=the centre of the kingdom); iii. I. 4 (中國, in the same way); III. 9: IV. iii. IV. 7; *et al.* = inward, III. iii. III. 12. Spoken of the centre of a spring, *i.e.*, the spring itself. III. iii. XI. 6. Used for the middle, or two inside horses of a chariot. I. xi. III. 2. 中軍=the general. I. vii. V. 3. 中央, the centre. I. xi. IV. 1. 中國, the middle kingdom or State,=the China then being. III. iii. I. 6; III. 7. To be in the middle, on the meridian. I. iii. XIV. 1; iv. VI. 1. 中冓=the interior, inside a chamber. I. iv. II. 1, 2, 3. 桑中, name of a small place in Wei. I. iv. IV. 1, 2, 3.

丰 *fung* Plump and good-looking. I. vii. XIV. 1.

丱 *kwan* The appearance of the two tufts in which the hair on a child's head was gathered. I. viii. VII. 3.

串 *kwan* 串夷, the *Kwan* wild tribes;=混夷. III. i. VII. 2.

THE 3D RADICAL. 丶

丸 *hwan* 丸丸, to be symmetrical. IV. iii. V. 6.

丹 *tan* Of a red, or cinnabar, colour. I. xi. VI. 1.

主 *choo* To be host, to preside over a feast, III. ii. II. 4. To regard as host. III. ii. VIII. 3. The master of an estate. IV. i. [iii.] V.

THE 4TH RADICAL. 丿

乃 *nae* (1) A conjunction, at the beginning of lines, and of members of lines; frequently repeated in successive lines. The idea of connection which it indicates is various. We have it = but. I. vii. X. 1, 2: III. i. VII. 1. = and accordingly, and so. III. i. II. 2; III. 5; ii. VI. 3, 4: IV. ii. IV. 3. = then. II. v. VIII. 1; IV. i. [ii.] V. = if. II. iv. VIII. 9. It gives the force of the future in a wish or prayer. II. iv. V. 5, 8, 9; VI. 4; vi. VII. 4. = however. III. ii. I. 3. (2) As a possessive pronoun; but not as in the Shoo, of the second person. = 厥, their. IV. i. [ii.] I. (3) 乃如 = but. I. iii. IV. 1, 2, 3; iv. VII. 3.

久 *këw* Long, for long. I. iii. XII. 2: II. iii. III. 6; v. VIII. 3.

之 *che* (1) Of. The sign of the possessive case. The regent follows the 之, and the regimen precedes it. I. i. I. 1; II. 1, 2; VI. 1, 2, 3; *et passim.* (2) The objective case of the 3d personal pronoun, of both numbers. I. i. I. 2, 3; II. 2; IV. 1, 2, 3; *et passim.* (3) 之 is in many cases to be explained by 其, aiding the descriptive power of the line. In illustration of this usage, Wang Yin-che refers to l. 2 in I. iii. XII. 1, 旄邱之葛兮,何誕之節, saying, 下之字,則訓其,言旄邱之葛,何疏闊其節,而不相附; and l. 8 in I. ix. VII. 3, 樂郊樂郊,誰之永號, adding, 言樂郊之民,誰其悲歎而長號者,明皆喜樂也. In the notes in this latter passage, I have tried to bring the 之 under 1; but this descriptive usage of the term is very common throughout the She. (4) In the middle of lines, 之 has very often to be disregarded, and treated as a mere expletive. In illustration of this usage, Wang Yin-che adduces l. 2 in I. iv. III. 2. 玼兮玼兮,其之翟也, adding that 其之翟=其翟; and l. 4 in II. v. VIII. 3, 鮮民之生,不如死之久矣, saying that 不如死之久矣=不如死久矣也. It may be possible to bring some instances of this usage also under 1; but there are multitudes of others in which we can simply admit the fact. (5) 之 often gives substantive force to the verb, or makes verbs of other characters. I. iii. II. 2; iv. IX. 1, 2, 3: II. ii. V. 3; iv. V. 3; VIII. 5; *et sæpe.* In II. vii. VIII. 3, 福祿申之,之 seems to give 申 a passive force. There are other similar cases. (6) This, these; both masculine and feminine. I. i. VI. 1, 2, 3; IX. 2, 3; ii. I. 1, 2, 3; XI. 1, 2, 3; iii. III. 1, 2, 3; IV. 1, 2, 3: II. vi. X. 1, 2, 3; vii. I. 3; viii. II. 3; V. 1, 2, 7, 8; *et sæpissime.* (7) To come to, = 至; to go to, = 往. I. iv. I. 1, 2; X. 4: III. iii. III. 14. The expression 如之何 may be brought under (2), or (4).

乎 *woo* (1) A particle of exclamation, to which it is difficult to assign any positive meaning. I. vii. V. 1, 2; xi. X. 1, 2: II. viii. IV. 4. Often used with other characters of similar nature. 于嗟乎, I. ii. XIV. 1, 2; 胡爲乎, iii. XI. 1, 2; 乎而, viii. III. 1, 2, 3; 於乎, III. iii. II., 10, 12: IV. i. [ii.] I.: IV.; *et sæpe.* (2) Interrogatively. II. i. IV. 8. (3) As a preposition,—in, at, from. I. iv. IV. 1, 2, 3; viii. II. 1, 2, 3; ix. II. 1, 2, 3; xii. IX 1.

乘 *shing* To mount on, to ascend. I. v. IV. 2; xv. I. 7 (the dict. explains it here by 治). To ride in, to drive. I. vii. IV. 1, 2, 3; xii. IX. 2: II. iii. IV. 1; vi. X. 3.

乘 *shing* (1) The numeral for carriages. II. iii. III. 4: IV. ii. IV. 5. (2) A team of four horses. I. vii. IV. 1, 2, 3; xii. IX. 2: II. vii. II. 3, 4; VIII. 1: III. iii. V. 5; VII. 3: IV. ii. II. 1, 2, 3.

THE 5TH RADICAL. 乙

九 *këw* Nine; the ninth. I. xv. I. 1, 2, 5, 6, 7, 8. 九十, nine or ten. I. xv. III. 4. We have 九罭, a net with nine bags or compartments, I. xv. VI. 1; 九臯, the ninth or central pool of a marsh. II. iii. X. 1, 2; 九有=九州, the nine provinces of the kingdom, IV. iii. III.; IV. 6; and 九圍, also = 九州, IV. iii. V. 3.

也 *ya* A particle, rounding off a line. I. ii. XI. 1, 2, 3; XII. 3: iii. I. 3. II. v. V. 6; *et sæpe.* As a rest in the middle of a line. I. ix. III. 1, 2; xii. II. 2; VI. 1, 2: II. i. IV. 3, 4. With exclamatory force. I. iv. I. 1, 2; III. 2, 3. Followed by other particles;—也且, I. vii. XIII. 1. 2; 也哉, I. xi. V. 1.

乾 *kan* Dry. II. i. V. 3. = growing in dry ground. I. vi. V. 1.

亂 *lwan* (1) To throw into confusion or disorder; to be disordered; disorder, rebellion. I. viii. XI. 3; xi. III. 1: II. i. IV. 5; iii. IX. 1; iv. VII. 2, 5; v. IV. 1, 2, 3; vii. V. 2 (交亂, to set at variance); VI. 4: III. ii. X. 5; iii. II. 3; III. 1, 5, 7 (喪亂, death or ruin, and disorder. This is a frequent adjunct of the noun); *et al.* (2) A ferry. III. ii. VI. 6.

THE 6TH RADICAL. 亅

予 *yu* The 1st personal pronoun; used also as the possessive. I. iii. X. v.; vi. IV. 1, 2, 3; IX. 3; vii. I. 1, 2, 3; viii. I. 3; ix. IV. 1, 2, 3; *et sæpe.*

予 *yu* To give to. I. iv. IX. 2: II. vii. VIII. 1; *et al.* = to approve of. IV. iii. IV. 7.

事 *sze* (1) Business, affairs. I. ii. II. 1; iii. XV. 2, 3; x. VIII. 1, 2, 3: II. i. II. 1, 2, 5; VII. 3; VIII. 1, 5; IX. 1, 2, 3: III. ii. X. 3 (= duties); iii. II. 10; *et al.* 從事, to pursue one's business. II. iv. IV. 7; vi. I. 1, 2, 5, 6. 執事, to attend—hold—to one's business. III. i. III. 4: IV. iii. I. 有事, ministers. II. v. IX. 6. 三事,—see 三. In II. iii. VIII. 1, 事 = to go to work, to take business in hand. (2) To serve. II. vi. I. 4: III. i. II. 2; iii. VI. 4.

THE 7TH RADICAL. 二

二 *urh* Two; the second. I. iii. XIX. 1, 2; vii. V. 1, 2; xv. I. 1, 4, 8. 二三,—see 三. 二人, parents. II. v. II. 1. 二國, the two dynasties of Hëa and Shang. III. i. VII. 1. 二后, the kings Wăn and Woo. IV. i. [i.] VI. 二矛, the two spears set up in a war-chariot. IV. ii. IV. 5.

于 *yu* (1) A preposition,—in, on, to, &c. I. i. II. 1, 2; VII. 2, 3; iii. III. 1, 3: II. i. IV. 4 (inside): IV. i. [iii.] III. (up to); IV. (among); *et passim.* It is found often after 至. 至于, coming to, as to. I. v. IV. 1: II. vi. III. 1: III. i. III. 2; VI. 2; *et al.* Sometimes there is a peculiar inversion of 于 and the other characters in the line to which it belongs. *E. g.* III. iii. V. 1, 四國于蕃, 四方于宣, for 蕃于四國, 宣于四方; and in st. 5, 謝于誠歸 for 誠歸于謝. Obs. 慍于羣小, I. iii. I. 4. (2) It is everywhere used as an expletive particle, which cannot be translated, and is interchangeable with 曰, 聿, and 欥. This usage constitutes a peculiarity of the She. I. i. II. 1; VI. 1, 2, 3; IX. 2, 3; ii. II. 1, 2; iii. III. 1, 2, 3: II. i. VIII. 3, 6; *et sæpe.* In many of these cases the old interpreters explained it by 往, to go; but this must be disallowed. So 于以 is to be taken as a compound expletive. I. ii. II. 1, 2; iii. VI. 3. (3) = 爲, to make. The example of this usage given by Wang Yin-che is from I. iv. VI. 1, 作于楚宮, 作于楚室; but it may be doubted if this should not be brought under (1); comp 篤于周祜, III. i. VII. 5. (4) = 是, to be;—as in the last lines of II. i. VIII. 3, 6.

于 *heu* *I. q.* 吁, in 于嗟, and 于嗟乎, ah! alas! I. i. XI. 3, 2; ii. XIV. 1, 2; iii. VI. 5; v. IV. 3; xi. X. 1, 2.

云 *yun* (1) To say. II. iv. X. 6; ? III. iii. III. 6. To praise, to speak of flatteringly. II. iv. VIII. 12. (2) = 是, to be. II. iv. VIII. 4; v. V. 1; vi. III. 2, 3. (3). Throughout the She, 云 is used everywhere as an expletive particle, which we cannot translate:—at the beginning of lines, I. i. III. 4; iii. XIII. 4: II. v. V. 2, 5; viii. IV. 2: III. iii. 3; *et sæpe;* in the middle of lines, I. iii. VIII. 3: II. v. X. 5; vi. III. 1, 2, 3; viii. III. 2, 3: *et sæpe;* in the end of lines; II. v. V. 1; I. vii. XIX. 1 (員 = 云). (4) Wang Yin-che makes it sometimes = 或, some one, something. III. iii. II. 7; III. 5.

五 *woo* Five; the fifth. I. ii. VII. 1, 2, 3; X. 1; XIV. 1, 2; iv. IX. 2; viii. VI. 2; xi. III. 1; xv. I. 4, 5; *et al.*

亞 *ya* (1) Used for 婭, the term by which brothers-in-law call each other. 姻亞 = relatives by affinity. II. iv. VII. 4. (2) The younger sons of a family. IV. i. [iii.] V.

亟 *keih* Quickly. I. xv. I. 7: II. v. V. 5. To be in haste. III. i. VIII. 1. To be reduced to extremity, urgent need. I. iii. XVI. 1, 2, 3.

THE 8TH RADICAL. 亠

亡 *wang* (1) To go to ruin. II. vii. IX. 4: III. iii. II. 4. (2) To go away; not to be more. III. iii. X. 5, 6; XI. 1. (流亡): I. x. XI. 1, 2, 3; xi. I. 3. (3) To be in poverty. I. iii. X. 4. (4) Used for 忘, to forget, to be forgotten. I. iii. II. 2.

交 *këaou* (1) Emulously. I. iii. xv. 2, 3. Together. I. xi. III. 3. To be in intercourse. II. vii. I. 4; VIII. 3; IX. 3. 交錯—all round. II. vi. V. 3. 交亂,—see 亂. The conjunction of the sun and

moon. II. iv. IX. 1. (2) 交交, to flit about,—as birds. I. xi. VI. 1, 2, 3: II. v. II. 5; vii. I. 1, 2.

亦 *yih* A conjunction;—also, and. It occurs everywhere, both at the commencement and in the middle of lines; and in the great majority of cases, its connective force must be disregarded, and it must be treated simply as an expletive particle. Wang Yin-che instances 亦既見止 in I. ii. III., as an example of its expletive use at the beginning of lines, and 不顯亦世, in III. i. I. 2, of the same use in the middle of lines. After 蓋, as in I. ix. III. 1, 2, and 苟, as in I. x. XII. 1, 2, 3, it is meaningless. I. iii. I. 1, 2: II. ii. IX. I, 2, 3, 4, 5 (indeed): IV. i. [ii.] VII.; IX. (=仍); ii. IV. 3; iii. II., may be specified as cases where the connective force should be indicated.

亨 *p'ăng* Used for 烹, to cook. I. xv. I. 6: II. vi. V. 2; viii. VII. 1.

享 *hëang* To present offerings,—in sacrifice. II. i. VI. 4; vi. VI. 5, 6: III. i. V. 4: IV. i. [i.] VII.; [ii.] VI.; VIII.; ii. IV. 3; iii. II. To bring contributions. IV. iii. V. 2.

京 *king* (1) A large height, or mound. I. iv. VI. 2: II. vi. VII. 4: III. ii. VI. 3. (2) A capital. I. xiv. IV. 1 (周京), 2 (京周), (京師) 3; III. i. I. 5; II. 2, 6; VI. 1 (here 京=周); VII. 6; IX. 1, 2; X. 6, 7; ii. VI. 3 (here 京師 first occurs), 4. (3) 京京, to be great, intense. II. iv. VIII. 1.

亶 *t'an* (1) Truly. II. i. IV. 8; iv. I. 3; IX. 6: III. ii. I. 8. Sincerity. III. ii. X. I. (2) 亶 *(t'an)* 父, the grandfather of king Wăn. III. i. III. I, 2.

亹 *wei* (I) 亹亹, to be vigorously active. III. i. I. 2; iii. V. 2. (2) Read *mûn*. A river-gorge. III. ii. IV. 5.

THE 9TH RADICAL. 人

人 Man; men. *Passim.* Sometimes it is feminine, as in I. iv. V. 2; xii. X. 1, 2, 3 (一人, a lady); *et al.* To be, or play, the man. I. iv. VI. 3: III. iii. II. 2: IV. i. [i.] IV.; [ii.] 7. Used for men of official rank, in opposition to the people. III. ii. V. 1; iii. II. 5; III. 8; X. 2. =you and others, III. iii. I. 6. 懷人, the man whom I cherish,—the man of my heart. I. i. III. I. 古人, the ancients. I. iii. II. 3, 4; *et al.* 寡人, I, me; used depreciatingly of one's self. I. iii. III. 4. See under 一; 倌; 侯; 行, 艮; 犬; 鉦; 牧; 聖; 農; 私.

仁 *jin* To be kind. I. vii. III. 1; viii. VIII. 1.

仇 *k'ëw* (1) Hostile. III. 1. VII. 7. 仇仇, with animosity. II. iv. VIII. 7. (2) A mate, a companion. I. i. VII. 2; xi. VIII. 1.

仇 *keu* To draw spirits from a vase. II. vii. VI. 2.

今 *kim* Now, the present time. I. ii. IX. 2; x. I. I, 2, 3: II. i. IV. I; VII. 6: III. ii. II. 3: IV. i. [iii.] V; *et sæpe.* 今者, now. I. xi. I. 2, 3. 今朝, 今夕, this morning, this night. II. iv. II. 1, 2; *et al.* Sometimes it is followed by 也. I. xi. X. 1, 2. 今之人, the men of the present day. III. iii. XI. 7.

介 *këae* (1) To aid, to benefit. I. xv. I. 2. (2) Great; to be great; to make great. II. vi. III. 5; V. 1, 2; VI. 6; VII. 1, 2, 4; VIII. 4: III. i. V. 4; ii. I. 1; II. 4; III. 1, 2; iii. VII. 2; IV. i. [ii.] VI.; VII.; *et al.* (3) Armour; in mail. I. vii. V. I, 2, 3: IV. i. [iii.] 8. (4) 保介, assistant officers of husbandry. IV. i. [ii.] I.

仍 *jing* Forthwith. III. iii. IX. 4.

仔 *tsze* To sustain a burden. IV. i. [iii.] III. (仔肩).

仕 *sze* To employ men in offices; to be employed in office. II. iv. VII. 4; X. 6; v. X. 6: III. i. X. 8.

仡 *yih* 仡仡, to be very strong. III. i. VII. 8.

代 *tae* To supersede. III. iii. III. 6.

令 *ling* Good; to make good. I. iii. VII. 2: II. ii. IX. 3; X. 3, 4; iv. IX. 3; vii. IV. 2; VI. 4; IX. 3: III. i. I. 2. (令聞); ii. III. 3. (令終); V. 1; VIII. 6. (令聞, 令望); iii. VI. 2; VII. 5; VIII. 6: IV. ii. IV. 8.

令 *ling* (1) To order; orders. I. viii. V. 2; xi. I. I. (2) 令令; sound of the rings at a dog's neck. I. viii. VIII. 1. (3) 脊令, the wagtail. II. i. IV. 3; v. II. 4.

他 *t'a* Other, another. I. iv. I. 1, 2; vii. XIII. 1. 2; x. II. I, 2, 3: II. v. IV. 4; *et al.* In I. vi. VII. 1, 2, 3, 他人 = a stranger. 其他 = any other thing. III. v. I. 6.

以 *e* *Passim.* (1) A ground or reason;—for what is mentioned. I. iii. XII. 2. This is, probably, the primary meaning of the character, and we may derive from it the usages of 何以, wherefore, whereby, wherewith, I. ii. VI. 2, 3; iv. IX. 1, 2, 3: III.

ii. VI. 2; iii. X. 5: IV. i. [i.] II. (假以); *et al*; of 是以, therefore, thereby, I. ix. I. 2; *et al.* (用 often takes the place of 以); and of 可以, I. iii. I. 2; ix. I. 1; xii. III. 1; *et al.* (2) The same primary meaning may be traced in its most frequent usage, as our *to*, the sign of the infinitive mood,—to, in order to, so that, thus, and thereby, &c. I. i. III. 2, 3; v. III. 3: II. i. I. 3; VI. 1, 3; iv. VII. 10; vii. VI. 1: III. i. III. 5; V. 5; ii. I. 1, 2, 7; II. 4: IV. i. [ii.] III.; IV.; *et passim.* (3) We must often take it as a preposition,—by, by means of, on account of, where still there is an indication of the primary meaning. I. iii. I. 1; IX. 4; X. 1, 3; iv. VI. 1: II. iv. IV. 3: III. ii. II. 3; iii. VII. 6; *et al.* (4) = 與, along with. I. iii. VI. 2; *et al.* Akin to this are the cases where it = with, bringing along with, I. iii. X. 1; II. vii. 3; VIII. 4; vii. X. 3: III. i. VII. 7; *et al.* (5) = 用, to employ. I. ii. XI. 1: II. vi. IV. 4: IV. i. [iii.] IX.; ii. I. 1—4 (to use in).

(6) It is often used before 爲, = to take to be, to regard as. I. iii. X. 5; iv. V. 1, 2; v. IV. 1; *et sæpe.* Before other verbs, its meaning is sometimes lost, as in 以告, I. x. III. 2. (7) Wang Yin-che gives it as = 而, and; and under this usage I would bring, I. iii. V. 2, 4; v. III. 3; xiii. I. 1; *et al.* The word following may be translated as a verb in the present participle. (8) 于以 has been noticed, under 于, as a compound particle. So 越以, I. xii. II. 3. And 以 alone, in I. xi. III. 2, and perhaps. III. ii. II. 2; iii. VII. 6. (9) = 與, to give to. II. vi. III. 4. (10) We must translate by *when*, or as = 及 in III. ii. I. 4, 8; iii IX. 1: IV. ii. II. 3. (11) = hired servants, those who may be ordered about at pleasure. IV. i. [iii.] V.—It is difficult to classify the various usages of the character. I. vii. xxi. 1, 2; v. X. 1, 2, 3; and some other passages, are good illustrations of Julien's reduction of it merely to a sign of the accusative case.

仰 *yang* To look up; to look up to. II. vi. I. 5; vii. IV. 5.

仲 *chung* The second in order of birth. We have 仲氏 applied to two ladies, I. iii. III. 4, III. i. II. 2; but in. II. v. V. 7, 仲氏 means the younger of two gentlemen. It becomes equivalent to a name. 仲子 = Mr. Chung, I. vii. II, 1, 2, 3; but 子仲 is a designation in I. iii. VI. 2, while it = a clan-name in I. xii. II. 1. We have 仲行, in I. xi. VI. 2; 南仲, in. II. i. VIII. 3, 5, 6: III. iii. IX. 1; 張仲, in. II. iii. III. 6; 仲允, in. II. iv. IX. 4. It is a clan-name in. III. iii. VI. 1—8.

仳 *p'e* To be separated. I. vi. V. 1, 2, 3 (仳離).

价 *këae* Good. III. ii. X. 7.

任 *jin* (1) To be sincere in friendship. I. iii. III. 4. (2) To carry on the shoulders. II. viii. III. 2: III. ii. I. 6. (3) 任 and 太任. the wife of king Ke. III. i. II. 2; VI. 1.

伉 *k'ang* The appearance of being high. III. i. III: 7. (有伉).

伎 *ke* 伎伎, the app. of moving slowly. II. v. III. 5.

伊 *e* *Passim.* (1) This. I. xi. IV. 1, 2, 3: II. i. V 1 (but 伊人 hardly = more than *a* man); iv. II. 1, 2; *et al.* Wang Yin-che brings under this meaning. I. iii. VIII. 1; II. vi. III. 3; I. xv. III. 2; *et al.* (2) Its most common use is as = 維, hardly translateable, but sometimes having the force of the copula. I. ii. XIII. 3; iii. X. 2, 6; vii. XXI. 1, 2: II. iv. VIII. 4; v. I. 2; *et sæpe.* (3) In II. vii. III. 1, 豈伊異人, Wang explains it by 有, to be; in the same way 伊嘏文王, in IV. i. [i.] VII. But it is better not to perplex ourselves to seek a substantive meaning for the character in such cases. (4) 伊威, the large sow-bug. I. xv. III. 2.

伏 *fuh* (1) To be lying down. I. xii. X. 3 (伏枕): III. i. VIII. 2. (2) To lie hid. II. iv. VIII. 11. (3) = to suffer for, bear the consequences of. II. iv. X. 1.

伐 *fah* (1) To cut down; to fell. I. i. X. 1, 2; ii. V. 1; iv. VI. 1: III. ii. 1, 3; *et al.* To this should be referred 斬伐, II. iv. X. 1. (2) To smite,—in war. II. i. VIII. 5; iii. III. 3, 5: III. i. II. 6. 8: IV. iii. IV. 6; V. 1; *et al.* (3) Applied to beating drums. II. iii. IV. 3; vi. IV. 3. (4) A shield of medium size. I. xi. III. 3.

休 *hëw* (1) To rest,—as under the shade of trees. I. i. IX. 1. To rest or cease from labour. III. iii. X. 4. To rest, to be unemployed. I. X. 1, 3. To find rest,—from suffering. III. ii. IX. 2. To be at rest, at ease. II. iii. II. 4; iv. IX. 8; X. 5 (處休). 休休, to be quiet and serene. I. x. I. 3. (2) Excellence; excellent, admirable. I. xv. IV. 3: III. iii. VIII. 6: IV. i. [ii.] VIII.; [iii.] II. = favour. IV. iii. IV. 4. A favourable auspice. IV. i. [iii.] VII. (3) 休父, a designation. III. iii. IX. 2.

伯 *pih* (1) The elder born. Of brothers. IV. i. [iii.] V. Of sisters. I. iii. XIV. 2. Of two friends. II. v. V. 7 (伯氏). In designations. II. iv. IX. 4 (家伯). (2) 叔伯, uncles. I. iii. XII. 1, 2, 3; vii. XI. 1, 2. But in 叔兮伯兮, in XIV. 3, 4,=O Sir. So 伯 in II. iv. VIII. 9. 伯兮, O my husband. I. v. VIII. 1, 2, 3, 4. (3) The third of the titles of nobility,=*earl*. II. viii. III. 1, 4, 5; III. ii. I. 6. But it is used also for the chief or superintendent of many other princes. I. ii. V. 1, 2, 3; xiv. IV. 4: III. iii. V. 1—8, *et al.* (4) 太伯, the elder brother of king Ke. III. i. VII. 3. (5) Used for a Spirit, the Ruler of horses, and for the act of sacrificing to him. II. iii. VI. 1.

伴 *pwan* In the phrase 伴奐, full of spirits. II. ii. VIII. 2.

似 *sze* To resemble, to become like. II. v. II. 3; vi. X. 4: III. ii. VIII. 2; iii. VIII. 4: IV. i. [iii.] VI. To continue,—by inheritance. II. iv. V. 2 (似續).

伾 *p'e* 伾伾, to be strong. IV. ii. I. 2.

佇 *choo* For long. I. iii. III. 2.

佌 *ts'ze* 佌佌, mean-like. II. iv. VIII. 13.

位 *wei* Position, place. II. vi. V. 5. Place of office; the throne. II. vi. III. 4, 5: III. i. II. 1. (天位); ii. V. 4; iii. I. 2; VII. 1; XI. 3: IV. i. [i.] VIII.

佐 *tso* To help. II. iii. III. 2; vii. VI. 5: III. i. IX. 6; iii. VII. 1.

何 *ho* Who; what; how; why. *Passim.* Must be translated by *something*. I. vi. I. 1, 2, 3. 幾何, to be few. II. v. IV. 6. 何以,—see 以. 如何, how? how is it? is of frequent occurrence. II. iii. VIII. 1, 2, 3; iv. X. 3; viii. IV. 1.; VI. 1. III. ii. I. 1. 7: IV. 1. [ii.] I; *et al.* So, 如之何, which we must sometimes translate rather differently,—what is it to? What have you to do with? &c. I. iv. III. 1; vi. II. 1; viii. VI. 3, 4; xii. X. 1. 如何 alone has a similar force in I. xv. III. 4, and perhaps some other passages.

何 *ho* To bear, to carry. I. xiv. II. 1: II. iv. VI. 2: IV. iii. III.

何 *ho* = to receive. IV. iii. IV. 4, 5.

佗 *t'o* 委委佗佗, to be elegant and self-possessed in manner. I. iv. III. 1. Compare 蛇.

佗 *t'o* =加. To impute to. II. v. III. 7.

余 *yu* I. I. iii. X. 6.

佛 *pih* *I. q.* 弼. To assist. IV. i. [iii.] III.

作 *Passim.* Its most common meaning is *to make, to do*, with the active and neuter significations which these verbs have. It is used actively for—to build, to compose. I. iv. VI. 1. (作于; see 于); vii. I. 3: II. i. II. 5; iv. VII. 10: IX. 6; X. 7; v. IV. 4; X. 8.: III. i. II. 4; X. 2, 3; *et sæpe.* To become. IV. ii. I. 3. To make (neuter) III. iii. I. 5. 作好, to be pleased. I. vii. V. 3. 作孚, to repose confidence in. III. i. I. 7. To do. III. i. I. 5. 作朋, to be friends. IV. ii. IV. 4. To take the field. I. xi. VIII. 3. To call to the field. II. vi. IX. 6. To march. III. iii. IX. 3. To agitate, II. iv. IX. 5. To spring up. II. i. II. 5. To raise up. III. i. VII. 3. To rouse one's self. III. i. IX. 2. To set an example. IV. iii. I. All these, and some other different versions, could not be given in a dictionary; but they must be employed by the translator of the She. In III. iii. I. 3, 作 is taken as for 詛,—unnecessarily.

佩 *pei* To wear at the girdle; the gem-stones at the girdle-pendant. I. v. V. 2; VI. 1, 2; vi. X. 3; vii. VIII. 3 (雜佩); IX. 1; XVII. 2; ix. I. 2; xi. V. 2; IX. 2: II. v. IX. 5.

佶 *keih* To be strong II. iii. III. 5.

佸 *kwuh* To meet with. II. vi. II. 2 (有佸).

佻 *t'ëaou* 佻佻, slight and elegant-looking, slim. II. v. IX. 2.

佼 *këaou* Beautiful. I. xii. VIII. 1, 2, 3 (佼人, a beautiful lady).

佽 *ts'ze* (1) To help. I. x. VI. 1, 2. (2) To be fitted on. II. iii. V. 5.

使 *she* To cause, to make. I. ii. XII. 3; v. III. 3; IV. 6; VIII. 4; vii. XII. 1, 2; xv. VI. 4; *et al.* To send. II. i. VII. 2 可使, what may be employed, or followed. II. iv. X. 6. 使不=was not permitted. III. i. II. 1.

來 *lae* *Passim.* (1) To come. I. iii. V. 2; VIII. 3; v. IV. 1; *et sæpissime.* In I. vii. VIII. 3, =to encourage to come, to be cordial with. =to come back. II. i. VII. 3, 6; *et al.* 往來, going and coming. II. v. IV. 5; IX. 2. =posterity, future ages. III. i. IX. 5. (2) It is often used as =是, to be, followed by a verb. I. iii. X. 6: III. ii.

IV. 1—5; VIII. 1; iii. VIII. 1: IV. i. [ii.] I.; iii. II.; *et al.* (3) Wheat. IV. i. [i.] X.; [ii.] I.

來 *lae* To encourage. II. v. IX. 4.

侈 *ch'e* 哆哆, the app. of what is small and widely extended,=a few diverging points. II. v., VI. 2.

侐 *hoh* Pure and still. IV. ii. IV. 1 (有侐).

侑 *yĕw* To press to eat. II. vi. V. 1.

侜 *chow* To impose on. I. xii. VII. 1, 2.

依 *e* (1) To depend, rely on. II. i. VII. 4; v. III. 3. To lean on, as a bench. III. ii. VI. 4. To keep close to. IV. i. [iii.] V. (有依). (2) To accord with. II. v. I. 2: IV. iii. I. (3) To regard with favour. IV. ii. IV. 1. (4) 依 alone, and repeated. 依依, to be luxuriant, to be young and tender-looking, II. i. VII. 6; vii. IV. 2. (5) To find rest, or remain quietly III. i. VII. 6; ii. VI. 4. The dict. gives this meaning in 2d tone.

侮 *woo* To despise, to insult; insult, contempt. I. iii. I. 4; xv. II. 2: II. iv. VIII. 2: III. i. III. 9; VII. 8; iii. VI. 5. 不侮,=humility and complaisance. III. ii. VI. 5.

侯 *how* (1) The second title of nobility,=our *marquis*. I. ii. XIII. 2, 3; iv. X. 1; v. III. 1: II. iv. II. 3: III. iii. VII. 1—8. IV. ii. III. 1—5; *et al.* 諸侯, the feudal princes generally. II. iv. X. 2. So 侯 alone, III. iii. II. 5, and 侯氏, VII. 3. 公侯= prince. I. i. VII. 1, 2, 3; ii. II. 1, 2. (2) A target. I. viii. XI. 3: II. vii. VI. 1. (3) To be admirable, beautiful. I. vii. VI. 1. (4) As a particle,=維, which we must generally leave untranslated. II. iii. III. 6; iv. VIII. 4; IX. 6; v. X. 1. It is sometimes redoubled in the same line, as in IV. i. [iii.] V. Wang Yin-che specifies III. i. I. 4, and iii. I. 3, as instances where it = 乃, and may be translated by *but.*

侵 *ts'in* To invade, to overrun. II. iii. III. 4: III. i. VII. 5, 6.

俁 *yu* 俁俁, large, having the app. of being stout. I. iii. XIII. 2.

俄 *go* To look as if it were falling off; spoken of a cap. II. vii. VI. 4.

俅 *k'ëw* 俅俅, to look respectful. IV. i. [iii.] VII.

俔 *hëen* To be comparable to. III. i. II. 5.

保 *paou* (1) To protect; to preserve, to maintain. II. i. VI. 1, 2, 3; ii. VII. 5; vi. IX. 2, 3: III. i. II. 6; VI. 3 (=to maintain one's-self, one's virtue); ii. V. 1; iii. V. 5; VI. 1, 3, 4: IV. i. [i.] IV.; V.; VII.; VIII.; *et al.* In I. x. II. 2,—to possess. (2)=安, happily, tranquilly. II. vi. V. 2, 3, 5: III. iii. IX. 3. (3) 保介,—see 介.

俟 *sze* To await. I. iii. XVII. 1; iv. VIII. 2; vii. XIV. 1, 2; viii III. 1, 2, 3. 俟俟, to be waiting together. II. iii. VI. 3.

信 *sin* (1) Truthful; truly; to be sincere; to believe. I. iv. VII. 3 (of a woman's being true to herself, to the modesty of her nature); v. IV. 6; vi. IX. 3; vii. XVIII. 2; x. XII. 1: II. iv. VII. 4; X. 3; v. III. 7; IV. 2, 3; VI. 4; vi. VI. 1; vii. V. 1. = at last. III. iii. V. 6. (2) To rest two nights in the same place. I. xv. VI. 2, 3. In IV. i. [ii.] IX., 信信= to rest two nights or four.

信 *shin* =伸. To stretch out, to make good. I. iii. VI. 5. Some so construe II. iv. VII. 4.

俎 *tsoo* A stand for meat at feasts and sacrifices. II. vi. V. 3.

修 *sëw* (1) To put in order, to cultivate, to regulate. I. xi. VIII. 1, 2, 3: III. i. I. 6; VII. 2; iii. II. 4; IX. 1. (2) To be long, long. I. vi. V. 2: II. iii. III. 3: III. iii. VII. 2.

俴 *ts'ëen* Thin, shallow. Applied to the comparatively short length of a war-chariot. I. xi. III. 1; and to the thin mail with which the horses were covered, *ib.*, 3.

俶 *shuh* To begin; a beginning; first, II. vi. VIII. 1: III. ii. III. 3; iii. V. 4: IV. i. [iii.] V.; VI.

俾 *pe* To cause, to enable, to let. *Sæpe.* I. iii. II. 3: II. i. VI. 1, 2; iv. VII. 3, 5, 6; IX. 6. (=以, to); vii. VI. 5; X. 1, 2, 3 (=let; like *si* from *sine*): III. i. III. 5; ii. VIII. 2, 3, 4 (=may, in the imper.); VI. 4. (= to arrange, to cause to be set): IV. ii. IV. 1—5 (to make, to constitute); *et al.* The construction is difficult in I. iii. IV. 3.

倉 *ts'ang* (1) A granary. II. vi. V. 1; VII. 4. To store in granaries. III. ii. VI. 1. (2) 倉庚, an oriole. I. xv. I. 2; III. 4: II. i. VIII. 6. (3) used for 愴, in 倉兄, commiseration III. iii. III. 1.

倌 *kwan* 倌人, A groom, a superintendent of carriages. I. iv. VI. 3.

倍 *pei* = cent. per cent. 三倍, 300 per cent. III. iii. X. 4.

倒 *taou* To turn upside down. Applied to the huddling on one's clothes. I. viii. V. 1, 2. To be overthrown. I. xii. VI. 2. In both cases, we have 顛倒.

候 *how* 候人, officers of escort. I. xiv II. 1.

借 *tsëay* Suppose, if. III. iii. II. 10, 11.

倡 *ch'ang* To take the initiative, to give the first note. I. vii. XI. 1, 2.

値 *che* To hold in the hand. I. xii. I. 2, 3.

倩 *ts'ëen* Dimples in the cheek. I. v. III. 2.

倫 *lun* Reason. II. iv. VIII. 6.

倬 *choh* Bright-looking; large. II. vi. VII. 1: III. i. IV. 4; iii. III. 1; IV. 1; VII. 1.

倭 *wei* To be winding. II. i. II. 1 (倭遲).

偃 *yen* To be lying down. II. vi. I. 4, 5.

假 *këa* 1st tone. Used for 嘉, admirable. III. ii. V. 1.

假 *këa* 2d tone. (1) Great; magnanimity. III. i. I. 4; VI. 4: IV. i. [ii.] VII. (2) In the phrase 假寐, to go to sleep undressed. II. v. III. 2, 4.

假 *hëa* Used for 遐, = 何, why, what. IV. i. [i.] II.

假 *kih* = 格, to come to, to draw near to,—so as to affect; spoken of Spiritual beings, or of the worship of them. III. iii. IV. 8; VI. 1: IV. i. [ii.] II.; ii. III. 4; iii. I. (奏假); II. (鬷假); III.; IV. 3.

偈 *k'ëeh* Descriptive of the rapid motion of a chariot. I. xiii. IV. 1.

偕 *këae* (1) Together with; to be together. I. iii. VI. 4; iv. III. 1; v. IV. 6; vii. VIII. 2; XX. 2; ix. IV. 3; xi. VIII. 2, 3: II. i. IX. 4. In II. ii. III. 5, = to be of all kinds,—used of supplies of food; in vii. VI. 1, = to be of the same good deportment. (2) 偕偕, to be vigorous. II. vi. I. 1.

偲 *sze* To be able, talented. I. viii. VIII. 3.

側 *tsih* The side;—of a hill. I. ii. VIII. 2: II. viii. VI. 3;—of a river, I. iv. I. 2; IX. 3; ix. VI. 2. 側弁, a cap worn on one side. II. vii. VI. 4. 反側, to turn back on the side, I. i. I. 2;=veerings and turnings, II. v. V. 8. 無側, to have no attendants. III. iii. I. 4.

傅 *foo* (1) To reach to. II. vii. X. 3: III. ii. VIII. 8 (2) 傅御, a steward or principal officer. III. iii. V. 3. The meaning is uncertain.

傍 *pang* 傍傍, to allow no rest. II. vi. I. 3.

傑 *këeh* The app. of grain growing long. IV. i. [iii.] V.

備 *pe* To be prepared, to be made all ready. II. vi. V. 5; VIII. 1: III. i. V. 4: IV. i. [ii.] 5. Must be translated by *all*, = 具, in two other instances of its occurrence. II. vi. V. 5, and IV. i. [ii.] 5.

傚 *hëaou* To imitate. II. i. I. 2; iv. IX. 8: II. vii. IX. 2.

傞 *so* 傞傞, not to stop. II. vii. VI. 4.

傭 *yung* To be just, fair. II. iv. VII. 5.

傷 *shang* To be wounded, to be pained;—used of mental feeling. I. i. III. 3: II. viii. IX. 1. It is often accompanied by 悲, as in I. ii. III. 3; xiii. II. 2; xv. I. 2: II. i. II. 1, *et al.*; and by 憂, I. xiii. I. 2: II. iv. VIII. 1; *et al* 傷懷, hurt in the affections II. viii. V. 3.

傾 *k'ing* To overthrow, to be overthrown. III. iii. I. 7; X. 3.

僊 *sëen* 僊僊, to caper about in a fantastic manner. II. vii. VI. 3.

僕 *puh* (1) A servant. I. i. III. 4: II. iv. VIII. 3 (臣僕). (2) A carriage-driver. II. iv. VIII. 8. So 僕夫. II. i. VIII. 1, 2. (3) To be attached, annexed, to. III. ii. III. 7, 8.

僤 *tan* Great, severe. III. iii. III. 4.

僚 *lëaou* (1) Men associate in office. II. v. IX. 4. (百僚): III. ii. X. 3 (同僚). (2) Lovely. I. xii. VIII. 1. The dict. gives the character with this meaning in 2d tone. It should be written, probably, with 女 at the side.

僛 *k'e* 僛僛, dancing in an irregular manner. II. vii. VI. 4.

僩 *hëen* To be dignified. I. v. I. 1.

僭 *tsëen* To be in error, to go to excess. III. iii. II. 8: IV. iii. V. 4.

僭 *tsin* Slander. II. v. IV. 2.

僭 *ts'in* Disorder; confusion. II. vi. IV. 4: III. iii. II. 9. The dict. distinguishes these three pronunciations and meanings of 僭. The rhymes of the She enable us only to determine the pronunciation of the 3d case.

僮 *t'ung* 僮僮, the appearance of a lady's head-dress standing up high, I. ii. II. 3.

僾 *ae* To pant, to have a difficulty in breathing. III. iii. III. 6.

儀 *e* (1) Alone, but generally with the addition of 威, — deportment, manners, with the implication that they are correct, what they ought to be. I. iii. I. 3;

iv. VIII. 1; viii. XI. 2; XIV. iii. 1, 2: II. ii. X. 4; iii. II. 1; v. II. 1: III. ii. III. 4, 5; iii. II. 1, 2, 5, 8; *et sæpe.* 禮儀, II. vi. V. 3, 5. Probably=*equipments*, in I. xv. III. 4. (2) A mate. I. iv. I. 1. (3) =善, good, the doing of good. II. iv. V. 9. (4) To copy, to imitate. III. i. I. 7: IV. i. [i.] VII. (儀式刑). (5) To reckon, to judge. III. iii. VI. 6.

億 *yih* Ten myriads. I. ix. VI. 2: II. vi. V. 1, 4: III. i. I. 4; ii. V. 2: IV. i. [ii.] IV; [iii.] V.

儇 *heuen* To be active, nimble. I. viii. II. 1.

儐 *pin* To set forth, to arrange. II. i. IV. 6.

儦 *pëaou* 儦儦, in crowds, with the additional idea of moving, or rushing about. I. viii. X. 4: II. iii. VI. 3.

優 *yëw* (1) In the phrase 優游, expressing the idea of sauntering about with ease and satisfaction. II. iv. II. 3; vii. VIII. 5: III. ii. VIII. 2. (2) Applied to abundance of rain watering the earth. II. vi. VI. 2. (3) To be many. III. iii. X. 6. (4) 優優, in a gentle manner. IV. iii. IV. 4.

儺 *no* (1) To walk with measured steps. I. v. V. 3. (2) 猗儺, to look soft and delicate. I. xiii. III. 1, 2, 3. The dict. gives (1) in the 2d tone, and (2) in the 1st.

儼 *yen* Dignified-looking. I. xii. X. 3.

THE 10TH RADICAL 儿

允 *yun* (1) True, loyal; truly. I. iv. VI. 2: II. ii. X. 3 (顯允); iii IV. 3, 4 (顯允); V. 8; vi. IV. 1: III. ii. VI. 5; iii. IX. 6: IV. i. [i.] VIII.; [ii.] X.; [iii.] IV.; VIII.; XI.; ii. III. 4 (redoubled); iii. IV. 7. (2) In a designation, 仲允. II. iv. IX. 4.

元 *yuen* (1) Large, great. II. iii. III. 4; IV. 4 (=very): III. iii. V. 7: IV. ii. III. 8. (2) Eldest. IV. ii. IV. 2.

兄 *heung* An elder brother. I. iv. V. 1; vii. II. 2; ix. IV. 3: II. iv. III. 2: III. i. VII. 3; ii. VI. 5. 兄弟, brothers, cousins of the same surname, is of frequent occurrence. I. iii. I. 2; X. 2; XIV. 2; iv. VII. 1, 2: II. i. IV. 1—7: ii. IX. 3; iii. IX. 1; *et al.* 同爾兄弟, along with your brethren, III. i. VII. 5, means—along with your confederate States.

兄 *hwang* Commiseration, sorrow. In the phrase 倉兄,—see 倉; and alone. III. iii. XI. v.

充 *ch'ung* (1) To fill up, to stop. I. iii. XII. 2. 充耳, ear-stoppers. I. v. I. 2; viii. III. 1, 2, 3: II. viii. I. 3. Perhaps we should translate I. iii. XII. 2, by—you are as if you were ear-stoppers. (2) 子充, a designation. I. vii. X. 2.

先 *sëen* Before,—as a preposition, after its regimen. II. iv. VIII. 2: III. iii. X. 7. First; —in front, before others. II. iii. III. 4: III. i. VII. 5; 先生, the first-born. III. ii. I. 2. Former, ancient. We have 先人, forefathers; II. v. II. 1; 先民, the ancients, II. v. I. 4, *et al.;* 先祖, II. v. X. 1; vi. V. 2, *et al.;* 先公, III. ii. VIII. 2; 先正, III. iii. IV. 4, 5; 先王, III. iii. XI. 7; 先后, IV. iii. III.

先 *sëen* To be beforehand with. II. v. III. 6; and perhaps, III. i III. 9.

光 *kwang* Light; splendour; glory. I. viii. I. 2: II. ii. VII. 2; IX. 2; iii. VIII. 1; v. IX. 5: III. i. II. 5; VII. 3; iii. VII. 4: IV. i. [ii.] VIII.; [iii.] III. (光明 = pure intelligence); *et al.*

克 *k'ih* (1) To subdue, to overcome. II. iv. VIII. 7: IV. ii. III. 7. 不克, invincible, III. iii. IX. 5. (2) To subdue, be master of, one's self. II. v. II. 2. The dict. gives this as a distinct meaning of the term. (3) As an auxiliary, to be able to, to attain to, often merely giving emphasis to the verb that follows. I. viii. VI. 4; xv. V. 1: II. iii. IV. 4; iv. VIII. 4, 11; vi. VII. 3: III. i. I. 3, 6: VII. 4: IV. i. [i.] X.; [ii.] VII., *et al.* —I know not under which meaning to bring 掊克, extortionate exactors. III. iii. I. 2. See the same phrase in Mencius.

兌 *t'uy* To be made permeable. III. i. III. 8; VII. 3.

兒 *urh* A child. IV. ii. IV. 8 (兒齒).

兔 *t'oo* A rabbit, a hare. I. i. VII. 1, 2, 3 (兔罝, a rabbit-net); vi. VI. 1, 2, 3: II. v. III. 6; IV. 4. 兔斯, with the same meaning;—see 斯. II. viii. VII. 2, 3, 4.

兕 *sze* The rhinoceros. II. iii. VI. 4; viii. X. 3. 兕觥, cup made of the horn of a rhinoceros. I. i. III. 3; xv. I. 8: II. vii. I. 4: VI. i. [iii.] VII.

兢 *king* 兢兢. (1) To be strong. II. iv. VI. 3. (2) To be cautious. II. v. I. 6; II. 6. To be fearful. III. iii. IV. 3; XI. 2.

THE 11TH RADICAL 入

入 *juh* To enter. I. x. II. 3; xv. I. 5, 7: II. v. V. 1, 2, 6; vii. VI. 2: III. iii. V. 7; VII. 2: IV. iii. V. 1. =to come home. I. iii. XV. 2, 3. To go farther in, to an inner apartment. II. vi. V. 6. To go on in goodness. III. i. VI. 4.

內 *nuy* Within; the interior. 廷內, that which is inside the court,—the inner apartments. I. x. II. 2: III. iii. II. 4. 內史, the recorder of the Interior. II. vi. IX. 4. = at court, III. iii. I. 3; in China itself. 6. Used probably for men's minds. III. iii. XI. 2.

兩 *lëang* Two. I. iv. I. 1, 2; vii. IV. 1, 2, 3; viii. II. 1, 2, 3: II. iii. V. 6.

兩 *lëang* Used for a carriage, I. ii. I. 1, 2, 3: III. iii. VII. 4; for pairs of shoes, I. viii. VI. 2.

THE 12TH RADICAL. 八

八 *puh* Eight; the eighth. I. xv. I. 3, 4, 5, 6: II. i. V. 2. 八鸞, the eight bells at the bits of the horses in a carriage. II. iii. IV. 2: III. iii. VI. 7, 8; VII. 4: IV. iii. II. 3.

六 *luh* Six; sixth. I. iv. III. 1 (六珈, six jewels attached to a hair-pin), IX. 3; x. IX. 2 (六衣 robes of the six orders); xv. I. 5, 6: II. i. III. 2, 3, 4, 5; *et al.* 六轡, the six reins which a charioteer held in his hand. I. xi. II. 1; III. 1: II. vii. IV. 5; *et al.* 六師, the royal armies. II. v. X. 1: III. i. IV. 3; iii. IX. 1.

公 *kung* (1) The first of the titles of nobility,=*duke*. I. xi. V. 1. 2, 3; xv. IV. 1, 2, 3; VI. 2, 3, 4; VII. 1, 2: II. i. VI. 4; iv. II. 3; *et al.* Sometimes it simply=a prince, a ruler, whatever was the actual rank. I. iii. XIII. 3; v. III. 1; *et al.* 宗公, the dukes of the ancestral temple. III. i. VI. 2. 辟公, the feudal princes. IV. i. [i.] IV.; [ii.]. VII.; VIII.; ii. III. 1. We have 公侯,—see 侯; 公子, the son of a ruler of a State. I. xv. I. 2, 3. 4; and as these were the principal officers of the State generally, the phrase=officers, gentlemen, in II. v. ix. 2; 公姓, the grandsons of the ruler I i. XI. 2; 公族, the kindred of a ruler, *ib.*, 3; 公行, the marshaller of a ruler's carriages, *ib.*, 2; 公路, the superintendent of carriages, *ib.*, 1. 公尸, the personator of the dead at sacrifices. II. vi. V. 5; VI. 3; III. ii. III. 3; IV. 1—5; X. v. 公 alone is used as = 公所, 公門, or 公 and some other noun, as we often use the possessive;—equivalent to *the duke's*, *the prince's*. I. ii. II. 3; VII. 1, 2, 3; X. 1, 2; viii. V. 1, 2; *et al.* (2) =public. II. vi. VIII. 3 (公田), but here there is still the idea of the ruler, or government; and so there is likewise, perhaps, in III. iii. X. 4, and IV. i. [ii.] I (在公). (3) = 功, merit, service. II. iii. III. 3: III. i. VIII. 4; X. 4; iii. VIII. 4: IV. i. [iii.] VIII.

兮 *he* *Passim.* The character is peculiar to poetical compositions, occurring at the end of lines, and of the members of lines, emphasizing the statement, and generally in the way of admiration. Dr. William's gives an erroneous account of it, that it is 'used as an exclamation of admiration or interrogation, according as it is in the middle or end of a sentence.' It must often be left untranslated, or rather not indicated in a translation. It occurs about 130 times.

兵 *ping* Sharp, pointed, weapons of war. I. iii. VI. 1; xi. VIII. 3: III. iii. II. 4.

其 *k'e* *Passim;*—more than 300 times. (1) The pronoun of the 3d person, personal and possessive, of both numbers, and all genders. I. i. II. 1; ii. IX. 1, 2, 3; vii. XXI. I, 2; *et sæpissime.* In this usage it is called in Chinese—指事之詞. Sometimes, we cannot do other than translate it in the 1st person, as in I. x. VIII. 1, 2, 3: IV. i. [iii.] II.; at other times, in the 2d person, as in I. xii. I. 2, 3: III. iii. III. 5. (2) Its most common usage is with a descriptive force; and Wang Yin-che specifies two cases:—1st, when the thing is mentioned first, and the descriptive term follows, as in 擊鼓其鏜, I. iii. VI. 1, 雨雪其雱, XVI. 1; 2d, when the descriptive term or terms come first, and the thing follows, as in 灼灼其華, I. i. VI. 1, 殷其靁, ii. VIII. 1, 2, 3. In this usage, 其 is called 狀事之詞. (3) It is often used as a repetition of the subject of a sentence, as we may say in English,—The Lord, He is God. In this usage, Wang Yin-che would, probably, say that 其=殆. (4) It is sometimes = 將, 'will,' indicating the future;—as in I. x. I. 1, 今我不樂, 日月其除, xv. I. 7, 其始播百穀. (5) It sometimes gives an optative force (=尙) to a line. I. v. VIII. 3; xi. V. 1: II. i. VIII. 1; vii. VI. 2; *et al.* (6) Occasionally, it=若, *if*, as in 謀之其臧, 則具是違, II. v. I. 2. (7) It must not unfrequently be translated as if it were = 乃, '*to be;*' as in I. x. I. 1, 蟋蟀在堂, 歲聿其莫, II. v. VI. 4, 豈不爾受, 既其女遷. (8) Wang Yin-che construes it sometimes as if it were = 之, as in II. ii. III. 4, 5, 6, in the 1st line of each of which stanzas he says it = 之, while in the

second it is the personal pronoun. (9) Occasionally it must be taken as merely an expletive particle (語助,無意義也);—as in II. vii. X. 3, 子何其臻.—Some of the cases under these different usages may be resolved into the others, and the number of the usages might possibly be reduced; but the character has certainly a Protean application.

其 *ke* 3d tone; interchangeable with 記,忌, 己, and 近, an expletive particle; found always in the line 彼其之子. I. vi. IV.; vii. VI.; ix. II.; x. IV.; xiv. II.

其 *ke* 1st tone; interchanged with 期 and 居, a particle used at the end of interrogative lines. I. ix. III. 1, 2: II. iii. VIII. 1, 2, 3.

共 *kung* (1) To contribute to; to discharge one's duties. II. vii. III. 3; v. IV. 3; vi. III. 4, 5. 共人, people in office, 1, 2, 3; III. iii. VII. 1; XI. 2. (2) Name of a city or district. III. i. VII. 5, 6. (3) Tribute. IV. iii. V. 5. But I think this should be in 3d tone.

拱 *kung* = 執. To hold fast. III. iii. II. 3.

具 *keu* To be all present; all provided. II. i. IV. 6: iv. VI. 2. It is generally found as = 俱, all, all at once, all together. I. vii. IV. 1, 2, 3: II. iv. VII. 1; VIII. 5; v. X. 2; vi. V. 5, 6; vii. III. 2: III. ii. II. 1; iii. III. 2.

典 *tëen* Statutes. III. iii. I. 7: IV. i. [i.] III.; VII.

THE 13TH RADICAL. 冂

冑 *chow* A helmet. IV. ii. IV. 5.

冒 *maou* To cover, to overspread. I. iii. IV. 2.

冓 *kow* In the phrase 中冓, meaning an inner chamber, the harem. I. iv. II. 1, 2, 3.

冔 *heu* Name of a cap of state, worn during the Yin dynasty. III. i. I. 5.

THE 14TH RADICAL. 冖

罙 *me* Deeply; or daringly. IV. iii. IV. 1.

冠 *kwan* A cap. I. viii. VI. 2; xiii. II. 1.

冢 *ch'ung* (1) A hill-top. II. iv. IX. 3. (2) 冢土, the grand altar to the Spirits of the land. III. i. III. 7. (3) 冢宰, a prime minister. III. iii. IV. 7.

冥 *ming* The dark portions of a chamber. II. iv. V. 5. (2) 冥冥, to make it dark or obscure about one. II. vi. II. 2. The dict. puts the character in this sense in the 2d tone; but Twan-she admits only one tone —the 1st—of the termination *ing*.

THE 15TH RADICAL. 冫

冬 *tung* The winter. I. iii. X. 6; x. XI. 4, 5; xii. I. 2, 3: II. v. X. 3.

冰 *ping* Ice. I. iii. IX. 3; xv. I. 8: II. v. I. 6: III. ii. I. 3.

冽 *lëeh* Cold; to be cold. I. xiv. IV. 1, 2, 3: II: v. IX. 3 (有冽).

凄 *ts'e* Cold. I. iii. II. 4. The received text, however, reads 淒.

凌 *ling* 凌陰, an ice-house. I. xv. I. 8.

凝 *ying* Congealed. I. v. III. 2.

THE 16TH RADICAL. 几

几 *ke* (1) A stool;—used to lean on, when seated on mats, according to ancient custom. III. ii. II. 1, 2; VI. 4. (2) 几几, to be self-composed. I. xv. VII. 1.

凡 *fan* All. II. i. IV. 1; VII. vi. 5: III. i. I. 2. 凡百 = all ye. II. iv. X. 3, 4; v. VI. 7. 凡民, all the people, = any of the people, any others. I. iii. X. 4.

凰 *hwang* The female of the phœnix. III. ii. VIII. 7, 8, 9.

凱 *k'ae* Pleasant; = genial. I. iii. VII. 1, 2. (凱風).

THE 17TH RADICAL. 凵

凶 *hëung* Evil, misery. I. vi. VI. 3: II. iv. IX. 2; vii. X. 3.

出 *ch'uh* *Sæpe.* (1) To come, or go, forth. I. iii. IV. 3, 4; XIV. 2, 3; XV. 1; v. V. 4; VIII. 3; viii. I. 2; *et al.* To go on. II. iv. X. 2. 出于, to come forth from. II. vi. II. 2. 不出, not to go beyond, = not to miss. I. viii. XI. 2. 出入, going out and coming in, abroad and at home. II. v. VIII. 3, 4; vi. I. 出王 = to go out and in, in III. ii. X. 8. To get out. II. viii. VIII. 2. (2) To send forth; to produce. II. i. VIII. 1, 2; iii. III. 1, 2; iv. X. 7; v. V. 7; IX. 1. (出涕); vii. VI. 5; viii. I. 1 (出言): III. ii. X. 1 (出

話); iii. VI. 3; VIII. 1.—In II. iv. X. 5, it is marked as in the 3d tone, which is hardly necessary.

函 *han* To contain. IV. i. [iii.] V.; VI.

THE 18TH RADICAL. 刀

刀 *taou* (1) A knife; a sword. II. vi. VI. 5: III. ii. VI. 2. (2) A small boat. I. v. VII. 2.

切 *ts'ëeh* To cut. I. v. I. 1.

刈 *e* To cut down. I. i. II. 2; IX. 2, 3.

刑 *hing* A pattern; laws; to be a pattern to. III. i. I. 7; VI. 1; IX. 3; iii. I. 7; II. 3. To imitate. IV. i. [i.] IV.; VII.

初 *ch'oo* The beginning, the early part; first. I. vi. VI. I, 2, 3: v. IV. 2; vii. VI. 1, 3: III. i. II. 4; III. 1; ii. I. 1; iii. I. 1 初吉, on the 1st day of the moon, which was lucky. II. vi. III. 1.

判 *p'wan* To be separated, to diverge. IV. i. [iii.] I.

利 *le* Profit, advantage. II. vi. VIII. 3: III. iii. III. 15 (不利, injury, injurious).

到 *taou* To come to. III. iii. VII. 5.

制 *che* To make, to prepare. I. xv. III. 1.

刺 *tsze* To punish. III. iii. X. 5. To be satirized, an object for satire. I. ix. I. 2.

則 *tsih* (1) Then, and so;—indicating something consequent on what has preceded. I. ii. III. 1, 2, 3; iii. V. 1, 3, 4; IV. 1; XVIII. 3; iv. X. 1; v. IV. 6; *et sæpe.* Wang Yin-che observes that it is some times equivalent to 乃, denoting sequence without consequence;—as in 魚網之設, 鴻則離之. I. iii. XVIII. 3, and 昊天上帝, 則不我遺, III. iii. IV. 3. 雖則,—see 雖. (2) A pattern; to be a pattern to; to observe the pattern or rule. I. xv. V. 2: II. iii. III. 2; iv. VIII. 7: III. i. VII. 7; ii. VIII. 5: IV. ii. III. 4. Obs. III. iii. II. 1, 2, where it=normal law, and according to this normal law. To use as a model. II. i. I. 2.

削 *sëoh* To pare. III. i. III. 6. To be dismembered. III. iii. III. 5.

前 *ts'ëen* Before, in front; former. I. iii. XIII. 1; v. VIII. 1: IV. i. [i.] IV.

剔 *t'eih* To scrape;— =to thin. III. i. VII. 2.

剛 *kang* To be hard, firm. II. i. VII. 3; vi. I. 3: III. iii. VI. 5 (what is hard): IV. iii. IV. 4.

剝 *p'uh* To strike down; —as dates from a tree. I. xv. I. 6.

剝 *p'oh* To flay; to slice. II. vi. V. 2; VI. 4.

副 *fow* A head-dress of hair. I. iv. III. 1.

副 *fuh* To be rent. III. ii. I. 2.

劉 *lëw* (1) To be lacerated and stript. III. iii. III. 1. =cruelty. IV. i. [ii.] X. (2) The name of duke Lëw. II. ii. VI. 1,—6.

THE 19TH RADICAL. 力

力 *leih* Strength. I. iii. XIII. 2; vii. VI. 2. 旅力, II. vi. I. 3: III. iii. III. 7. To To use the strength, to labour at or on. II. iv. VIII. 7: III. iii. III. 6, 15; VI. 2. To strengthen. III. iii. I. 3.

功 *kung* Work, labour. I. xv. I. 4, 7: II. viii. III. 9. Merit, successful achievement. II. vii. VI. 1: III. i. X. 2; iii. V. 2, 4; IX. 6: IV. i. [i.] IV.; [ii.] X.; ii. III. 6; IV. 2.

加 *këa* To hit and catch;—in shooting with an arrow and string. I. vii. VIII. 2.

助 *tsoo* To assist. II. iii. V. 5; iv. VIII. 9: III. iii. IV. 4; VI. 6.

劬 *k'eu* Pain, toil. Always in combination with 勞, to have pain and toil. I. iii. VII. 1: II. iii. VII. 1, 2, 3: V. viii. 1; vi. I. 5. Williams and Medhurst would restrict the phrase to 'the toils of parents' 'the pangs of childbirth; but the usage is more extensive.

勇 *yung* Courage. II. v. IV. 6: IV. iii. IV. 5.

勉 *mëen* To exert one's self. =to strive against. II. iv. II. 3. 勉勉, to be ever active. III. i. IV. 5. 黽勉, to exert one's self. I. iii. X. 1: II. iv. IX. 7: III. iii. IV. 6.

勖 *hëuh* To urge, to stimulate. I. iii. III. 4.

務 *woo* Used for 侮, insult. II. i. IV. 4.

勝 *shing* To overcome. II. iv. VIII. 4: III. i. III. 6: IV. i. [ii.] X.

勝 *shing* To be equal to. IV. iii. III. The first two of the three examples above are also construed by some in this tone.

勞 *laou* Toil, distress; to be distressed, to distress. I. v. IV. 5: III. ii. IX. 2, but through this ode it is used as a verb, to be distressed, burdened. 勞心, to be pained in heart, to distress the heart, is frequent. I. iii. III. 3; xii. VIII. 1, 2, 3; xiii. I. 2, 3: II. viii. V. 4, 6. 勞人, the troubled. II. v. VI. 5. It is found in combination with synonymous terms:—as 劬, see 劬; 瘁, II. v. VIII. 2.

勞 *laou* To reward and encourage. I. xiv. IV. 4 : II. viii. VII. 1 : III. i. V. 5.

勤 *k'in* To be laborious. IV. i. [iii.] X. 勤斯, =laboriously. I. xv. II. 1.

勩 *e* Toil, pain. II. iv. X. 2.

動 *tung* To move. I. xv. I. 5 : IV. iii. IV. 5.

THE 20TH RADICAL. 勹.

勺 *choh* In the phrase 勺藥, the small peony, I. vii. XXI. 1, 2, we should read, probably, 芍.

勿 *wuh* Do not. I. ii. V. 1, 2, 3 : vi. V. 6; *et al.* Occasionally it is simply the indicative *not*, as in I. ix. III. 1, 2; xv. III. 1 : 式勿從謂, II. vii. VI. 7. Wang Yin-che adduces 弗問弗仕, 勿罔君子 as an instance, where 勿 is merely an expletive particle; but I much prefer construing the lines as I have done in the translation.

包 *paou* To wrap, to enfold. I. ii. XII. 1.

匊 *këuh* The two hands full. I. x. IV. 2 : II. viii. II. 1. See 一.

匍 *poo* In the phrase 匍匐, to crawl,—walk on the hands and knees. I. iii. X. 4 (=to do one's utmost) : III. ii. I. 4 (used of a child's first attempts to walk).

匏 *p'aou* A calabash, a gourd. III. ii. I. 4. Perhaps the bottle gourd, in I. iii. IX. 1.

匐 *pih* See 匍.

THE 21ST RADICAL. 匕.

匕 *pe* A spoon, or ladle. II. v. IX. 1.

北 *pih* The north, north, northern. I. iii. XV. 1; XVI. 1 : v. III. 4 : xi. II. 3; VII. 1 : II. i. IX. 3; ii. VII. 1—5; v. V. 4; IX. 7; vi. I. 1 : III. i. X. 6; iii. VII. 6. Observe 有北 in II. v. V. 6.

THE 22D RADICAL. 匚.

匡 *k'wang* (1) To relieve, to deliver. II. iii. III. 1. (2) To be correct. II. vi. V. 4.

匪 *fei* (1) This character is used in two ways. 1st, = 不, not; as in IV. iii. V. 3, 稼穡匪解 = 稼穡不懈. So, I. iii. I. 2, 3; XII. 3; XVI. 3 (莫—匪); *et sæpe.* We can best translate it sometimes by *without.* I. viii. VI. 4; xv. V. 1. =badly, erroneously, II. iii. III. 4. After 靡 and 莫, it sometimes = if not, as in II. v. III. 2, 8. =improper. II. vii. VI. 5. 2d, = 非, it is not...that. I. iii. XVII. 3; v. IV. 1 : X. 1, 2, 3; vii. XIX. 1, 2; viii. I. 1, 2; xiii. IV. 1, 2 : II. v. IV. 3 : III. i. X. 3 : ii. X. 4 : IV. i. [iii.] V.; *et al.*—Wang Yin-che argues also that it is often used for 彼, *that;*—as in II. v. I. 3; I. iv. VI. 3; II. viii. 1, 5. But all the passages he adduces may be explained from one or other of the above usages. (2). Used for 斐, elegant and accomplished. I. v. I. 1, 2, 3.

匱 *kwei* To fail, to cease. III. ii. III. 5.

THE 23D RADICAL. 匸.

匹 *p'eih* A compeer. III. ii. V. 3. To correspond to. III. i. X. 3.

THE 24TH RADICAL. 十.

十 *shih* Ten; the tenth. I. ix. V. 1, 2; xv. I. 4—8; *et al.* 九十, 9 or 10. I. xv. III. 4. 十千,—used for a tenth. II. vi. VII. 1.

千 *ts'ëen* A thousand. I. iv. VI. 3 : II. iii. IV. 1, 2, 3; *et al.* 十千,—see 十; but in IV. i. [ii.] II., = ten thousand. 千乘, the utmost force of a large State. IV. ii. IV. 5.

午 *woo* A calendaric branch-character. II. iii. VI. 2.

卉 *hwuy* Grass and the smaller plants. II. i. VIII. 6; IX. 2. Used for trees in v. X. 4, and in 2 百卉 = all plants.

升 *shing* (1) A measure, which we may call a pint. I. x. IV. 1. (2) To ascend. I. iv. VI. 2.; II. i. VI. 6; iii. VI. 1 : III. i. I. 8. To climb. II. vii. IX. 6. =to go into the fold. II. iv. VI. 3.

卑 *pe* To be low. II. iv. VIII. 5.

卒 *tsuh* To finish, to get to the end of. I. xv. I. 1. To have an end, or sequel. I. iii. IV. 4. To be ended or used up. III. iii. IV. 1. =to finish one's duty. II. v. VIII. 6. Quite, entirely. I. xv. II. 3 : II. iv. IX. 5; vi. V. 3 : III. ii. X. 1, 5; iii. III 7, 8; XI. 1 : IV. ii. III. 7. In the end. II. iv. VII. 1, 6.

南 *nan* (1) The south; southern; southwards; in the south. I. i. IV. 1, 2, 3; IX. 1; ii. III. 1, 2; IV. 1; VIII. 1, 2, 3; *et sæpe.* (2) It occurs in the titles of Bkk. I., II., of Part I., and is used with reference to the odes in them in II. vi. IV. 4. (3) A name. I. xii. IX. 1. A clan-name. II. i. VIII. 3, 5 : III. iii. IX. 1. (4) 終南,

the name of a famous hill of Chow, which came to belong to Ts'in. I. xi. V. 1, 2. This is the 南山 of II. iv. V. 1: *et al.;* but 南山 in some places means only the hills of the south. (5) 南陔, the name of the 10th ode of II. i., the text of which is lost.—We have 南海, the sea of the south, in III. iii. VIII. 3, and 南夷, the wild tribes of the south, in IV. ii. IV. 7.

博 *poh* To be large. IV. ii. III. 7.

THE 25TH RADICAL. 卜

卜 *puh* (1) To divine,—by means of the tortoise-shell. I. iv. VI. 2; v. IV. 2: II. i. IX. 4: III. i. X. 7. (2) To give to. II. i. VI. 4; vi. V. 4.

占 *chen* To divine, or interpret. Used with reference to dreams. II. iv. V. 5, 6; VI. 4. 占夢, a diviner of dreams. II. iv. VIII. 5.

卣 *yĕw* A jar for containing spirits,—of medium size. III. iii. VIII. 4.

THE 26TH RADICAL. 卩.

卬 *gang* (2) I. I. iii. IX. 4; viii. XV. 2: III. ii. I. 8. The dict. says the character is appropriate to females speaking of themselves. The above instances hardly bear this out. (2) 卬卬, majestic-looking. III. ii. VIII. 6.

卬 *yang* =仰, to look up to. III. iii. IV. 7, 8; X. 1 (瞻卬).

卯 *maou* A calendaric branch-character. II. iv. IX. 1.

卭 *k'ëung* Is often written and printed, instead of 邛, *q. v.*

卷 *këuen* (1) To be rolled up. I. iii. I. 3. (2) 卷耳. Name of a plant called mouse-ear. ? the *lappa minor.*

卷 *k'euen* (1) Elegant. I. xi. X. 2. The dict. does not give this meaning. (2) Indented, having recesses. III. ii. VIII. I (有卷). (3) Curved; to curve or curl. Used of a certain way of dressing the hair. II. viii. I. 4, 5.

卽 *tseih* To come to. I. v. IV. 1 (來卽); vii. XV. 2; viii. IV. 1: II. iv. IX. 5: III. ii. VI. 6; X. 3. = and then, so. III. ii. I. 5.

卿 *king* A high minister and noble. Used always with 士, excepting in III. iii. I. 4. In II. iv. IX. 4: IV. iii. IV. 7, 卿士 must mean—the chief minister.

THE 27TH RADICAL. 厂

厄 *yih* A ring. III. iii. VII. 2.

厖 *mang* Used for 駹, some kind of horse. IV. iii. IV. 5.

厚 *how* To be thick. II. iv. VIII. 6; v. IV. 5. Secure. III. ii. VIII. 3. Virtuous. II. i. VI. 1.

原 *yuen* (1) A plain. I. xii. II. 2: II. iii. VI. 3; v. II. 2; vi. VI. 1; viii. III. 5: III. i. VII. 6; ii. VI. 2, 8. A level height. II. i. III. 1; IV. 2, 3. (2) 大原, name of a district. II. iii. III. 5.

厥 *keueh* The third pronoun possessive, of all genders and numbers. Sometimes it is hardly more than the definite article; and sometimes we can hardly avoid translating it in the 2d person,—as in. III. i. I. 7. II. vi. VIII. 1: III. i. I. 3, 5; II. 3, 5; III. 8; VII. 2; X. 1, 8; ii I. 1, 2, 3; iii. II. 3, 12; IX. 4; X. 3: IV. i. [i.] VI.; [ii.] I.; VII.; VIII.; X.; [iii.] III.; V.; VI.; IX.; ii. IV. 2; iii. I.; III.

厭 *yen* 厭厭, to be tranquil and serene. I. xi. III. 3. Tranquilly and long. II. ii. X. 1, 2.

厭 *yen* (1) To be wearied out. II. v. I. 3. (2) To receive sufficient nourishment. 有厭 and 厭厭, in IV. i. [iii.] V. Under this probably should be brought 厭浥, to be wet. I. ii. VI. 1; though some read 厭 in the 4th tone.

厲 *le* (1) A whet-stone. III ii. VI. 6. (2) To be oppressive. II. iv. VIII. 8. To be cruel and wicked. III. ii. IX. 4. Evil. III. iii. III. 3. Disorder. III. iii. X. 1, 3. (3) A deep ford. I. v. IX. 2. See the notes on the passage. (4) To go through a stream with the clothes on. I. iii. IX. 1. (6) The app. of a sash hanging down. II. viii. I. 4.

THE 28TH RADICAL, 厶

厹 *k'ëw* Three-cornered, or having three teeth;—of a spear. I. xi. III. 3.

去 *k'eu* To go away from, to leave. I. ii. VII. 1, 2, 3: II. iv. V. 3: III. ii. I. 3; iii. IV. 6.

去 *k'eu* To put away. II. vi. VIII. 2.

參 *ts'an* In the phrase 參差, to present an irregular, uneven appearance. I. i. I. 2, 3.

參 *sin* Probably Orion. I. ii. X. 2.

THE 29TH RADICAL. 又

又 *yĕw* Further, moreover. I. vii. I. 1, 2, 3; IV. 2; viii. VI. 1—4; xv. I. 1, 2, 3: II. iv. VIII. 9; v. IV. 2; vii. VIII. 1: IV. i. [ii.]

I.; [iii.] IV. It occurs occasionally at the end of lines, where it has a verbal force. II. ii. V. 4 (=again and again); v. II. 2 (= to come again, to be regained); vii. VI. 2, 5 (= to repeat).

友 *yĕw* A friend. I. iii. IX. 4: II. iii. IX. 1, 3; *et al.* So 友生, II. i. IV. 5; V. 1. The combination 朋友 is frequent. II. iv. X. 6: III. ii. III. 4; *et al.* To be friendly with. III. iii. II. 7. To give a friendly welcome to. I. i. I. 3. Used for the mate of a bird. II. i. V. 1. (2) Brotherly. II. iii. III. 6: III. i. VII. 3. (3) Used for 有. III. iii. IV. 7. (4) In twos. II. iii. VI. 3.

及 *k'eih* *Sæpe.* To come to, to reach to, to attain to. I. iii. III. 1, 2, 3: II. i. III. 1; vi. VIII. 3: III. iii. I. 6; III. 5; VI. 7; *et al.* To avail. I. vi. V. 3. =to follow. III. i. IV. 3. Very often it simply=and. I. ii. IV. 2; xv. I. 6: II. ii. III. 4: IV. ii. IV. 7; *et al.* Occasionally we must translate it by with, along with;—as in I. iii. X. 1, 6: III. i. II. 2.

反 *fan* (1) To return. I. iv. X. 2 (旋反): II. vii. IX. 1 (of the recoil of a bow): IV. i. [i.] IX. (=to be repeated). To this may be reduced 反側 in I. i. I. 2;—see 側; and 反覆, to be turning, changeable, II. vi. III. 3. Also I. viii. XI. 3, where it used of arrows lodging successively in the same spot. (2) To violate, to break. I. v. IV. 6: III. ii. IX. 5 (to be reversed). On the contrary, even, notwithstanding. I. iii. X. 5: II. vii. VI. 5; IX. 5: III. iii. X. 2. (3) 反反, to be decorous. II. vii. VI. 3: IV. i. [i.] IX.

叔 *shuh* (1) The younger of brothers, used as a designation, and sometimes equivalent to a name. I. vii. III. 1—3; IV. 1—3: II. iii. IV. 1—4. (2) =uncle,—a father's younger brother. So, in connection with 伯;—see 伯. 叔父, my uncle. IV. ii. IV. 2. (3) To gather. I. xv. I. 6.

取 *ts'eu* To take, to get. I. ix. VI. 1—3; xv. I. 3, 4: II. v. VI. 6; vi. VI. 5; VII. 1 (and to levy, take as a tax); vii. IX. 5: III. ii. I. 7; VI. 6; X. 6; iii. II. 12.

娶 *ts'eu* To marry. I. viii. VI. 3, 4; xii. III. 2, 3; xv. V. 1: III. iii. VII. 4.

受 *show* To receive. I. iii. I. 4: II. i. VI. 2; iii. I. 1—3; III. 6; vi. VI. 4; vii. I. 1, 3; VI. 4; IX. 4: III. i. II. 3: VII. 2, 3, 4; IX. 5, 6; *et sæpe.* =to believe. II. v. VI. 4. 優受,—see 優.

叟 *sow* 叟叟, the noise of grain being washed. III. ii. I. 7.

THE 30TH RADICAL. 口

口 *k'ow* The mouth. II. iv. VIII. 2; IX. 7; v. IV. 5. 口食, to feed one's-self. III. ii. I. 4. Used for the beak of a bird. I. xv. II. 3.

古 *koo* Old, ancient; of old. I. iii. II. 3, 4; IV. 1: II. vi. VII. 1: III. i. III. 1, 2; VI. 5 (古之人, meaning king Wăn); iii. VI. 2: IV. i. [iii.] V.; VI.; iii. I.; III.

句 *kow* To be drawn to the full;—spoken of a bow. III. ii. II. 3.

只 *che* A particle, at the end of lines, and of members of lines;—untranslateable, though it seems to denote some affection of the mind. I. i. IV. 1—3; iii. III. 4; iv. I. 1, 2: II. ii. VII. 1—5; vii. VII. 3, 4, 5. So, 只且 in I. iii. XVI. 1—3.

叫 *këaou* To call out. II. vi. I. 5. (叫號).

召 *chaou* To call, to summon. I. viii. V. 1: II. i. VIII. 1; iv. VIII. 5: III. i. III. 5.

召 *shaou* The appanage of Shaou, and the territory subsequently so called. In the title of I. ii.; I. v. 1—3: II. viii. III. 1, 4, 5: III. iii. V. 2, 3, 4, 6; VIII. 3, 4, 5, 6; XI. 7.

可 *k'o* May, might; can, could. I. i. IX. 1, 2, 3; iii. IV. 3; *et sæpe.* It is often followed by 以;—see 以. =to count tolerable, to tolerate. II. v. V. 2.

台 *t'ae* Used for 鮐, in the phrase 台背, the wrinkled back of old age. III. ii. II. 4: IV. ii. IV. 5.

史 *she* A recorder, or historiographer. II. vii. VI. 5. 內史, the recorder of the Interior. II. iv. IX. 4.

右 *yĕw* (1) The right; on the right. With the right hand. I. vi. III. 1, 2. Generally used in correlation with 左, the left. I. i. 2, 3; II. vi. VII. 3; *et al.* 左右= attendants (those on the right and left). II. iii. VI. 3; vii. VIII. 4: III. iii. IV. 7; *et al.* 左之右之, to move horses, in driving, to the left or to the right. II. vi. X. 4. 左右, to arrange, to order. III. iii. IX. 2. 左右=in every way. IV. i. [ii.] IX. (2) Used for the spearman, who sat on the right of the driver in a chariot. I. vii. V. 3. (3) To honour. II. iii. I. 2: IV. i. [i.] VII.; VIII.; [ii.] VII. To assist. III. i. II. 6; ii. V. 1. (4) In the phrase 左右, to assist. IV. iii. IV. 7.

司 *sze* To superintend; an officer. 司徒, the minister of Instruction. II. iv. IX. 4; III. i. III. 5. 司空, the minister of Works. III. i. III. 5. In I. vii. VI. 2, we have 司直, one who adheres to—is all for—the right.

吁 *heu* To be sorrowful, to sigh. I. i. III. 4.

各 *koh* Each, every one. I. iv. X. 3: II. iv. X. 3; v. II. 2; vii. VI. 3: III. iii. II. 9.

合 To be united. To be placed side by side. I. xi. III. 2. To be harmonious. II. i. IV. 7. =a mate. III. i. II. 4.

吉 *keih* (1) To be fortunate, lucky. I. ii. IX. 1 (it is the fortunate time); iv. VI. 2; x. IX. 1; *et al.* With lucky auspices. II. i. VI. 4. 初吉,—see 初. (2) Fine, elegant. I. ii. IX. 1: III. ii. VIII. 7, 8. (2) 吉甫, a name. II. iii. III. 5, 6: III. iii. V. 8; VI. 8. (3) A clan-name. II. viii. I. 3. Thus used, the dictionary gives it the pronunciation *k'eih*.

同 *t'ung* (1) The same; together; in common, along with. I. ii. X. 1; iii. X. 1; XII. 3; XVI. 1, 2, 3; vi. IX. 3; vii. IX. 1, 2; x. VI. 1, 2; xi. VIII. 1, 2, 3; xv. I. 1, 2: III. i. VII. 7; *et al.* 同僚, fellow-officers. III. ii. X. 3. 同雲, clouds all one colour. II vi. VI. 2. 其同, = there is a general hunt. I. xv. I. 4. (2) Name of a general audience of all the princes with the king. II. iii. V. 4. (3) To be equally matched. II. iii. V. 1,? 5; vii. VI. I; *et al.* (3) To come together in, to be collected, concentrated. II. ii. IX. 4; vi. IX. 3; vii. VIII. 4; III. i. X. 4, 5; *et al.* (4) To covenant, to proffer allegiance. IV. ii. IV. 6.

名 *ming* To be famous. I. viii. XI. 2.

后 *how* (1) A sovereign. III. i. IX. 1 (三后, see 三); X. 3, 4; iii. I. 8: IV. i. [i.] VI. (二后, see 二); VIII.; *et al.* God is called 后帝, the sovereign God. IV. ii. IV. 3. The term is applied to the feudal princes in l. 6, IV. iii. III., and to the king in l. 8, (2) 后稷 may be treated as the name of the ancestor of the House of Chow. III. ii. I. 1, 3, 5, 8; iii. IV. 2; IV. i. [i.] X.; ii. IV. 1, 2.

吐 *t'oo* To eject from the mouth. III. iii. VI. 5.

向 *hëang* (1) A window facing the north. I. xv. I. 5. (2) The name of a district. II. iv. IX. 6.

君 *keun* *Passim.* A ruler; commonly used of of the prince of a State, but sometimes spoken of the king. I. iii. XI. 1, 2; v. III. 3: III. iii. III. 8: II. i. VI. 4 (including princes and kings); iv. V. 8; X. 2; vi. V. 6. To be or play the ruler. I. xi. V. 1: III. i. VII. 4; ii. V. 2. To acknowledge as ruler. III. ii. VI. 4. Applied to the marchioness of a State. I. iv. V. 2. 君婦, the presiding wives. II. vi. V. 3. 4. A husband. I. iii. III. 4. The term is most frequently found in combination with 子, and the phrase 君子 is very variously applied. We find it used of a prince or ruler of a State. I. i. I. 1; v. I. 1, 2, 3; xi. V. 1, 2; xiv. III. 1—4, *et sæpe;* of T'ae-sze, the queen of king Wăn, = princely lady, I. i. IV. I, 2, 3; of a husband. I. i. X. 1, 2; ii. III. 1—3; VIII. 1—3; iii. VIII. 2; iv. III. 1; vii. XVI. 1—3; *et sæpe;* of officers, = princely men, I. iii. VIII. 4; iv. X. 4; ix. VI. 1—3: II. i. I. 2; *et sæpe;* of superior men. or worthies, II. v. IV. 4, 5: III. iii. II. 7; III. 3; IV. 8; X. 4, *et al.;* of the king, II. v. III. 6; vi. IV. 1—3; IX. 1, 3, *et al.;* by guests of their host, and by the host of his guests, II. ii. III. 1—3; V. 1—4; VII. 1—5: IX. 1—4; *et al.;* of the feudal princes, II. vi. X. 4; vii. I. 1, 2; *et al.* 君子女, ladies of noble Houses. II. viii. I. 2—4.

吠 *fei* To bark. I. ii. XII. 3.

否 *fow* Not, or not; denial. I. i. II. 3; iii. IX. 4: II. v. I. 5; V. 6; vi. VII. 3; vii. VI. 5.

否 *p'ei* Evil, bad. III. iii. II. 10; VI. 4. But according to the old pronunciation in the She, the character has the same name in both its meanings.

吪 *go* (1) To move. I. vi. VI. 1. (2) To reform. I. xv. IV. 2.

吳 *woo* To be noisy, clamorous. IV. i. [iii.] VII.; ii. III. 6. Some pronounce the character *hwa*, when it has this meaning.

吹 *ch'uy* To blow, to blow upon. I. iii. VII. 1, 2; vii. XI. 1: II. i. I. 1; v. V. 7.

吾 *woo* 昆吾, name of an ancient State. IV. iii. IV. 6.

告 *kuh* The dict. gives the two pronunciations *kaou* and *kuh* of the character, but in the *She* it should, probably, always be read as *kuh*, unless where it has a peculiar pronounciation by poetical license,—as in II. vi. V. 5. To inform, to announce to. I. i. II. 3; iv. IX. 3; v. II. 3; viii. VI. 2; x. III. 3: II. iv. IX. 2, 6: v. I. 3; X. 8; vi. V. 4, 5: III. ii. III. 3, 4; iii. II. 2, 9, 12.

呦 *yëw* 呦呦, the noise made by deer in calling happily to one another. II. i. I. 1—3.

周 *chow* (1) The territory occupied by T'an-foo, and from which the dynasty of his descendants received the name of Chow. In the She, the term sometimes denotes the dynasty, sometimes the old territory, and sometimes the capital of the dynasty. In the title of I. i; I. xiii. IV. 1, 2 (cap.); xiv. IV. 1, 2 (周京): xv. IV. 1—3 (the old Chow): II. i. II. 1 (cap.): iv. VII. 3 (dyn.); VIII. 8 (宗周, the honoured capital of Chow); X. 2 (周宗, the honoured House of Chow). The other places where the name occurs are—II. v. III. 2; IX. 1, 2; viii. I. 1: III. 1. I. 1—5; II. 2; IV. 3; VI. 1; VII. 5; IX. 1; iii. IV. 3; V. 1, 7; VI. 1; VIII. 5: IV. i. [i.] III.; VIII.; [iii.] V; X.; XI.; ii. IV. 2, 3, 8. (2) A bend. I. x. X. 2. (3) To help. III. iii. IV. 7. (4) Great. I. i. III. 1: II. i. I. I. Everywhere, universally. II. i. III. 2—5; viii. X. 4: III. i. III. 4.

呱 *koo* To wail,—as a child. III. ii. I. 3.

呶 *naou* To be clamorous, to brawl. II. vii. VI.4.

呼 *foo* To call out. III. iii. I. 5. (號呼).

命 *ming* *Passim.* As a verb. To charge, to order, to appoint. The subject may be the king, any leader, Heaven or God. As a noun, charge, appointment;—generally the appointment by Heaven to the sovereignty of the kingdom. I. iv. VI. 3; x. III. 3: II. i. VIII. 3; iii. IV. 2; iv. IX. 8; v. XI. 2; III. i. I. 1, 4, 5, 7; II. 4, 6; VII. 2; IX. 2; X. 2; ii. III. 7: V. 1; VIII. 4; IX. 2; *et sæpe.* =one's appointed lot. I. ii. X. 1, 2; iv. VII. 3; vii. VI. 1. =the nature conferred by Heaven. III. iii. II. 1. 大命=death. III. iii. IV. 4, 8. In IV. i. [i.] II., the dictionary explains it by 道, but that is not necessary;—it=ordinances. Equally gratuitous is its explanation of the character by 信 in IV. i. [i.] VI.

和 *ho* (1) To be harmonious, harmony. II. i. I. 3; IV. 6, 7; V. 1. Applied to spirits, =well-tempered, mild. II. vii. VI. 1; to soups, IV. iii. II.; to music, II. vii. VI. 2: IV. i. [ii.] V. (2) Bells on the front of a carriage. II. ii. IX. 4: IV. i. [ii.] VIII.

和 *ho* To respond to in singing. I. vii. XI. 1.

咎 *kĕw* (1) A fault. II. i. V. 2. (2) Responsibility; blame, II. v. I. 3; vi. I. 6. (3) Inauspicious. I. v. IV. 2.

咢 *oh* To beat a drum. III. ii. II. 2.

咥 *he* Loud, or sneering laughter. I. v. IV. 5.

咨 *tsze* (1) To consult about, to plan. In connection with other verbs, as 謀, 度, &c. II. i. III. 2, 5: IV. i. [ii.] I. (2) Alas! III. iii. I. 2—8.

咸 *hëen* All; entirely; to unite. III. iii. V. 7: IV. ii. IV. 2; iii. III.

咮 *choo* A beak or bill. I. xiv. II. 3.

咺 *heuen* To be distinguished, glorious. I. v. I. 1, 2.

咽 *yen* 咽咽, the sound of a drum. IV. ii. II. 1, 2.

哀 *gae* To pity, to commiserate. I. xv. IV. 1, 2, 3. To be sad, sadness. II. i. VII. 6; iii. VII. 3; v. X. 8. To be in a sad or deplorable case. II. iv. IX. 1; v. I. 2. Alas! alas for! II. iii. VII. 1; iv. VIII. 1, 3, 6, 8; IX. 3; v. II 5; viii. X. 2 3. 哀哉. II. iv. X. 5; v. I. 4; III. iii, XI. 7; 哀哀, II. v. VIII. 1, 2; 有哀 and 有恫, III. iii. III. 2, 7.

哆 *ch'e* To open the mouth wide. 哆侈, the app. of diverging points. II. v. VI. 2.

哉 *tsae* A particle of exclamation; in sentences, says Wang Yin-che, expressive either of admiration or grief. I. i. I. 2; ii. VIII. 1—3; v. IV. 6; *et sæpe.* We find it at the end of interrogative lines, where Wang says it is also interrogative. I. iii. XV. 1—3; vi. I. 1—3; II. 1; *et al.* It occurs also at the end of members of lines, where it is little, if anything, more than an expletive. III. i. I. 2; *et al.*

員 *yuen* An outer border. IV. iii. III.

員 *yun* (1) To be of use to. II. iv. VIII. 8. (2) =云, the final particle. I. vii. XIX. 1.

哲 *cheh* To be perspicacious, wise. II. iii. VII. 3 (哲人); v. I. 5: III. i. IX. 1; iii. II. 1, (哲人) 9; VI. 4; X. 3: IV. i. [ii.] VII.; iii. IV. 1.

哿 *ko* May; to be well with;—followed by 矣. II. iv. VIII. 13; X. 5.

唁 *yen* To condole with the living,—on account of their misfortunes. I. iv. X. 1: II. v. V. 2.

唐 *t'ang* (1) The dodder. I. iv. IV. 1. (2) The path leading from the gate to the hall of a temple. I. xii. VII. 2. (3) 唐棣, the sparrow-plum;—a kind of plum or cherry-tree. I. ii. XIII. 1.

唪 *fung* 唪唪, to be very productive. III. ii. I. 4. The character should probably be written with 艹 at the top, instead of 口 at the side.

售 *show* To sell away. I. iii. X. 5.

唯 *wei* Only. II. iv. V. 9.

唯 *wei* 唯唯, to move about, go out and in, freely. I. viii. IX. 3.

啄 *choh* To peck up. II. iv. III. 1—3; v. II. 5.

商 *shang* (1) The dynasty of Shang; sometimes denoting its original seat; and in IV. iii. III. 1. 2, the first lord of Shang. III. i. I. 4; II. 6, 8: IV. ii. IV. 2; iii. III. 1.8; IV. 1, 7; V. 2, 5. We have 殷商 together, III i. II. 6, 7, and, denoting the king of the dynasty, iii. I. 2—8. (2) 商父, the name of king Woo's grand-master. III. i. II. 8.

啍 *t'un* 啍啍, the slow and heavy movement of a carriage. I. vi. IX. 2.

問 *wăn* To ask, to make inquiries. II. iv. VII. 4. To question prisoners. IV. ii. III. 4. To ask complimentarily. I. iii. XIV. 2, and to inquire for, sending also complimentary offerings. I. vii. VIII. 3.

問 *wăn* =聞, fame, III. i. I. 7; III. 8.

啟 *ke* (1) To lead the way. II. iii. III. 4. To begin. III. ii. VI. 1. To lay open. II. vi. VI. 5: III. i. VII. 2. =to enlarge. IV. ii. IV. 2. 啟明, Lucifer, the morning star. II. v. IX. 6. (2) To kneel. In combination with 處 or 居,=to rest. II. i. II. 2; VII. 3; VIII. 4.

啜 *chueh* The app. of weeping. I. vi. V. 3.

善 *shen* Good, to be good. I. iii. VII. 2: II. vi. VII. 3: III. ii. X. 5. To be good at. I. iv. X. 3; v. I. 3; vii. IV. 2: III. iii. III. 15, 16.

喈 *këae* 喈喈, descriptive of the notes of birds. I. i. II. 1: II. i. VIII. 6: III. ii. VIII. 9; of the whistling of the wind. I. iii. XVI. 2; vii. XVI. 1; of bells. II. vi. IV. 2: III. iii. VI. 8.

喉 *how* The throat. III. iii. VI. 3.

喓 *yaou* 喓喓, descriptive of the noise made by locusts. I. ii. III. 1: II. i. VIII. 5.

喙 *hwuy* To pant. III. i. III. 8.

喜 *he* To rejoice; to rejoice in. I. vii. XVI. 3; x. II. 3; xv. I. 1: II. iii. I. 2; II. 2; III. 6; vi. VII. 3; VIII. 4; vii. IV. 1: III. iii. III. 10; V. 7: IV. ii. IV. 8.

喤 *hwang* 喤喤, descriptive of the loud cry of a male child. II. iv. V. 8; of the harmony of musical instruments. IV. i. [i.] IX.; [ii.] V.

喪 *sang* Mourning; burial. I. iii. X. 4: II. i. IV. 2, 5.

喪 *sang* To lose. I. iii. VI. 3: III. i. I. 7; VII. 3 Death, ruin. III. ii. I. 6; iii. XI. 1. Generally with the adjunct of 死 or 亂. II. iv. VII. 2; X. 1; vii. III. 3: III. ii. X. 5; iii. III. 7; IV. 1. To destroy. III. iii. II. 12.

喬 *k'ëaou* High;—applied to mountains. IV. i. [i.] VIII.; [iii.] XI. Applied to trees, growing high without throwing out branches. I. i. X. 1: II. i. V. 1. Spoken of spears rising aloft in a chariot. I. vii. V. 2.

單 *tan* (1) Entirely II. i. VI. 1. (2) A body of troops;—but the meaning is uncertain. III. ii. VI. 5. (3) To exert to the utmost. IV. i. [i.] VI. In this sense, the dict. gives the character in the 3d tone.

嗜 *she* To enjoy, to relish. II. vi. V. 4, 6.

嗟 *tsëay* *Sæpe.* (1) To sigh for. I. i. III. 1. To lament. I. vi. V. 3. Its most frequent use is as an exclamation, Oh! ah! alas! I. ix. IV. 1—3; xv. I. 5: II. iii. IX. 1. So, 猗嗟, I. viii. XI. 1—3; and the character repeated, IV. i. [ii.] I. (2) In a designation. 子嗟. I. vi. X. 1. 于嗟,—see 于.

嗣 *tsze* To continue. I. vii. XVII. 1: II. i. IX. 1 (繼嗣): III. i. IX. 4. To inherit. III. i. VI. 1: IV. i. [iii.] VIII. =the heir. IV. i. [ii.] X. 嗣歲, the succeeding year. III. ii. I. 7.

嗷 *gaou* 嗷嗷, the cry of geese in agitation and distress. II. iii. VII. 3.

嗿 *t'an* The sound of many people eating. IV. i. [iii.] V. (有嗿).

嘅 *k'ae* The sound of sighing. I. vi. V. 1.

嘆 *t'an* To sigh. I. vi. V. 1; xiv. IV. 1—3; xv. III. 3.

嘉 *këa* *Sæpe.* (1) Good, admirable. I. xv. III. 4; IV. 2; II. i. I. 1—3; ii. III. 4; V. 1—4; iii. I. 1—3; iv. II. 2; v. X. 4; *et al.* To approve, to admire. I. iv. X. 2: II. iv. VII. 2; vi. I. 3. 嘉告, to announce in blessing. III. ii. III. 3. (2) 嘉魚, the barbel. II. ii. V. 1, 2. (3) To take a wife. III. i. II. 4.

嘌 *p'eaou* The app. of a chariot driven irregularly. I. xiii. IV. 2.

嘏 *koo* To bless, blessing. II. vii. VI. 2: III. ii. VIII. 4: IV. i. [ii.] VIII.; ii. IV. 8. 伊嘏文王, king Wăn, the blesser. IV. i. [i.] VII.

嘒 *hwuy* (1) Spoken of the stars. Small-like. I. ii. X. 1, 2. To sparkle. III. iii. IV. 8 (有嘒). (2) 嘒嘒, descriptive of the noise made by insects, II. v. III. 4; of the sound of small bells, vii. VIII. 2; of flutes, IV. iii. I.

嘗 *shang* (1) To eat; to taste. I. x. VIII. 3; II. vi. VII. 3; viii. VII. 1. (2) The autumnal sacrifice in the temple of ancestors, and to offer it. II. i. VI. 4; vi. V. 2: IV. ii. IV. 4; iii. I.; II.

嘯 *sëaou* To blow, to whistle. I. ii. XI. 3; II. viii. V. 3.

嘵 *hëaou* 嘵嘵, a scream of alarm. I. xv. II. 4.

嘻 *he* 噫嘻, Oh! yes. IV. i. [ii.] II.

嘽 *t'an* 嘽嘽. (1) Horses snorting and panting. II. i. II. 2. (2) To be numerous. II. iii. IV. 4: III. iii. V. 7; IX. 5.

噂 *tsun* 噂沓, much fair talk before the face. II. iv. IX. 7.

噎 *yih* A stoppage of the breath. I. vi. I. 3.

噦 *hwuy* 噦噦. (1) Descriptive of the sound of the horses' bells in a chariot. II. iii. VIII. 2: IV. ii. III. 1. (2) To be spacious, wide and deep. II. iv. V. 5.

噫 *e* An exclamation. Oh! ah! See 嘻.

噬 *she* An initial particle. I. x. X. 1, 2. Synonymous with 逝.

噲 *k'wae* 噲噲, to be bright and cheerful. II. iv. V. 5.

噳 *yu* 噳噳, to be in multitudes. III. iii. VII. 5.

嚔 *te* To sneeze. I. iii. V. 3. But see the note on the passage.

嚴 *yen* To be stern, majestic. Always in combination with 有. II. iii. III, 3: III. iii. IX. 3: IV. iii. V. 4.

嚶 *ying* The character alone, and redoubled,—Birds calling to one another. II. i. VI. 1.

囂 *gaou* 囂囂. (1) The noise of many voices. II. iii. V. 2; iv. VIII. 2. (2) Contemptuously. III. ii. X. 3. The dict. proposes to pronounce *hëaou-hëaou* in the first instance of the characters, and to distinguish between their meaning in the 1st and 2d;—unnecessarily.

囊 *nang* A sack, or bag. III. ii. VI. 1.

THE 31st RADICAL. 囗

囚 *ts'ëw* A prisoner. IV. ii. III. 5.

四 *sze* Four, the fourth. I. iv. IX. 1; v. III. 3; viii. X. 2; XI. 3; xi. II. 3; xv. I. 1, 4, 8: II. i. II. 1, 2; IX. 3; iii. III. 1, 2; *et al.* We have 四國, meaning all in a State, the four quarters of it, whether the subject be the royal State, or a feudal one. I. xiv. III. 3: II. iv. IX. 2; X. 1; vii. V. 2: III. ii. IX. 3; iii. II. 2; V. 1, 8. But the same terms also=the States of the four quarters, *i. e.*, all the States of the kingdom. I. xiv. IV. 4: III. i. VII. 1; iii. VIII. 6. In I. xv. IV. 1—3, 四國 means four particular States. 四方 occurs frequently, meaning the four quarters of any one State, or of the kingdom, as comprehending all the States. II. iv. VII. 3, 7; IX. 8; vi. I. 3; viii. X. 4: III. i. II. 1; IV. 5; VII. 1, 3, 8; IX. 6; X. 4, 5; ii. V. 3; *et al.* 四牡, the four horses of a chariot is also frequent. II. vii. IV. 5: III. iii. III. 2; V. 4; VI. 7, 8; VII. 2; *et al.* 四海, the four seas, seems to include the feudal States, and all beyond them. IV. iii. III.

因 *yin* To rely on. I. iv. X. 4. By means of. III. iii. V. 3. To go on from one thing to another. III. iii. VII. 6. 因心, by the natural movements of the heart. III. i. VII. 3.

囘 *hwuy* (1) To revolve. III. iii. IV. 1. (2) To be deflected, corrupt. 不囘, II. vi. IV. 2: III. i. II. 3; V. 6: IV ii. IV. 1. 囘遹, II. v. I. 1; III. iii. II. 12; III. 5, XI. 2. (3) To disobey, be rebellious. III. iii. IX. 6.

囷 *k'eun* A round grain bin. I. ix. VI. 3.

固 *koo* Secure; securely; to make sure. II. i. VI. 1: III. i. VII. 2: IV. ii. III. 7.

囿 *yëw* A park. III. i. VIII. 2.

圃 *poo* A vegetable garden I. viii. V. 3; xv. I. 7.

圉 *yu* (1) Borders. III. iii. III. 4; XI. 1. (2) An instrument to give the signal for stopping a performance of music. IV. i. [ii.] V.

國 *kwoh* *Passim.* (1) A State. I. iii. VI. 1; vi. X. 2 (國人); ix. III. 2; xii. VI. 1 (國人); xiv. III. 4 (國人); *et sæpe.* Its most natural meaning is that of *kingdom*, as embracing all the States, in II. iv. VII. 1, 3, 6; VIII. 10; v. I. 5; vi. I. 4: III. iii. III. 2, 3; XI. 7. So, 中國, in III. iii. I. 6; III. 7; but 中國 is the capital, the centre of the kingdom, in III. ii. IX. 1, 2, 4, 5: iii. I. 4. 王國, the royal State,—in some instances, probably=the kingdom. II. iii. III. 1, 4: III. i. I. 3. 四國,—see 四. 二國, the two dynasties that preceded Chow. III. i. VII. 1. 下國, the feudal States. IV. ii. IV. 9; iii. IV. 4, 5; V. 4. (2) In a designation. 子國. I. vi. X. 2.

圍 *wei* Anything encircled. 九圍, the nine provinces or divisions of the kingdom. IV. iii. IV. 3.

園 *yuen* A garden. I. vii. II. 3; ix. III. 1, 2: II. iii. X. 1, 2; v. VI. 7 =a park. I. xi. II. 3.

圖 *t'oo* To plan, to consult for. II. i. IV. 8; iv. X. 1: III. iii. V. 5; VI. 6.

THE 32d RADICAL. 土

土 *t'oo* (1) The ground, land. II. vi. I. 4. It is used for a land, a region. I. ix. VII. 3: III. iii. V. 5; VII. 5; IX. 2; X. 2. We have 下土, meaning this lower world, in opposition to heaven above, and sometimes with special reference to the people inhabiting it. I. iii. IV. 1, 2: II. v. I. 1; vi. III. 1; IX. 1: III. iii. IV. 1: IV. ii. IV. 1; iii. III.; IV. 1. 土宇=territory. III. ii. VIII. 3: iii. III. 4. 土田, land and fields. III. iii. V. 3; VIII. 5: IV. ii. IV. 3. 土疆 and 疆土, the land and its boundaries. III. iii. V. 6; VIII. 3. =to inhabit. III. i. III. 1. 土國, to do the field work in a State. I. iii. VI. 1. (2) 冢土, the altar to the Spirits of the land. III. i. III. 7. (3) 相土, one of the early lords of Shang. IV. iii. IV. 2.

土 *too* Roots, or the bark about the roots. I. xv. II. 2.

在 *tsae* *Passim.* To be present. II. iii. III. 6. But generally it=to be in or on, followed by a noun. Sometimes it is simply the preposition, in, on, at;—as in III. i. II. 4. 在上, to be on high, *i. e.*, in heaven III. i. I. 1; II. 1. 在下, to be below,—on the earth. III. i. II. 4. 在中, to be in the midst of,—within. III. i. V. 2. 在位, in offices; 在服, in the conduct of affairs. III. iii. I. 2 在御, = at one's side. I vii. VIII. 2. 在公 = public duties. IV. i. [ii.] I. 在武丁孫子, it rests in the person of Woo-ting's descendant. IV. iii. III. Sometimes the 在 is followed by the preposition 于. II. iii. X. I, 2; *et al.*

圭 *kwei* A rank-token of jade. I. v. I. 3: III. ii. VIII. 6; X. 6; iii. II. 5; IV. 1 (as used in sacrifice); V. 5; VII. 2; VIII. 5 (圭瓚,—see 瓚).

地 *te* The ground. II. ii. V. 9. The earth. II. iv. VIII. 6.

均 *keun* To be equally adjusted. II. i. III. 5. To be fair. II. vi. I. 2. = to hit, to be equally matched. III. ii. II. 3. =a balance, that which adjusts. II. iv. VII. 3.

坎 *k'an* 坎坎, descriptive of the sound of an axe on a tree. I. ix. VII. 1—3. Of the sound of drums. II. i. V. 3. So the character singly, of blows on musical instruments. I. xii. I. 2, 3.

坐 *tso* To sit, I. xi. I. 2, 3. =seats. II. vii. VI. 3.

坰 *keung* Tracts of a State, far from the capital. IV. ii. I. 1—4.

坻 *ch'e* An islet. I. xi. IV. 2: II vi. VII. 4.

坼 *ch'ih* To split, to be rent. III. ii. I. 2.

垂 *shuy* To drop, to let hang down. I. v. VI. 1, 2; viii. X. 2: II. viii. I. 4, 5.

垝 *kwei* Ruinous. I. v. VI. 2.

垣 *yuen* A wall. I. v. VI. 2: II. iii. VII. 2; v. III. 8: III. i. X. 4; ii. X. 7.

垤 *t'ëeh* An ant-hill. I. xv. III. 3.

垢 *kow* Filth. 中垢, one's inward filthiness. III. iii. III. 12.

城 *shing* A wall of a city; to build such a wall, =to fortify. I. i. VII. 1; iii. VI. 1; XVII. 1; iv. IX. 3; vii. XVII. 3: II. i. VIII. 3: III. i. X. 3; ii. X. 7; iii. V. 4; VI. 7; VII. 6; X. 3.

域 *yih* (1) A boundary. IV. iii. III. (2) A place of tombs. I. x. XI. 2. Perhaps the meaning here is the enclosure or border of such a place.

埤 *pe* Increasingly. I. iii. XV. 2, 3.

執 *chih* To hold, to grasp. I. iii. VI. 4; XIII. 3; v. VIII. 2; vi. III. 1, 2; vii. IV. 1; VII. 1, 2 (摻執); XV. 1, 2; *et al.* To take in hand, to attend to. I. xv. I. 7: II. vi. V. 3: III. i. VII. 8: IV. iii. I. = to take. III. ii. VI 4. 執競武王, full of strength was king Woo. IV. i. [i.] IX.

埸 *yih* The smaller divisions of fields; to make those divisions. II. vi. VI. 3, 4; III. ii. VI. 1.

基 *ke* A foundation. II. ii. VII. 1: III. iii. II. 9. The foot of stairs. IV. i. [ii.] VII. To be established. III. ii. VI. 6. To enlarge a foundation. IV. i. [i.] VI.

埽 *saou* To brush; to sweep away. I. iv. II. 1; x. II. 2; xv. III. 3: II. i. V. 2: III. iii. II. 4.

堂 *t'ang* (1) A hall; the principal apartment, to which you ascend by steps. I. vii. XIV. 2; viii. III. 3; x. I. 1—3; xv. I. 8: IV. i. [ii.] VII. (2) An open glade in a hill. I. xi. V. 2. (3) Name of a town in Wei. I. iv. VI. 2.

堅 *këen* To be hard; strong. II. vi. VIII. 2: III. ii. I. 5; II. 3.

堪 *k'an* To be equal to, to be able to bear. IV. i. [iii.] II.; IV.

報 *paou* To respond to, to recompense. I. iii. IV. 2, 4; v. X. 1—3; vii. VIII. 3: II. v. VIII. 4; vi. V. 2; VI. 6; VII. 4. To be recompensed. III. iii. II. 6. 報章, a work of recompense. II. v. IX. 6.

場 *ch'ang* A stack-site. I. xv. I. 7, 8; III. 2: II. v. II. 4. But as the ground for the stacks was cultivated with vegetables, when not required for the other purpose, we find the character meaning a vegetable garden in II. iv. II. 1, 2.

堵 *too* Fity cubits' length of wall. II. iii. VII. 2; iv. V. 2: III. i. III. 6.

塒 *she* Fowl-holes in a wall. I. vi. II. 1.

塗 *t'oo* Mire. II. i. VIII. 4; vii. IX. 6.

塞 *sih* (1) To stop up. I. xv. I. 5. (2) To be sincere; sincerely. I. iii. III. 4; iv. VI. 3: III. iii. IX. 6.

填 *t'ëen* (1) To fill up. III. iii. III. 1. (2) For a long time. III. iii. X. 1; XI. 3. (3) Used for 瘨, to be in distress. II. v. II. 5.

塵 *ch'in* Dust. II. vi. II. 2, 3. 自塵, in l. 1, = to raise a cloud of dust about one's self.

墉 *yung* A wall. I. ii. VI. 3: IV. i. [iii.] VI. Fortified walls. III. i. VII. 7, 8. To wall. III. iii. VII. 6.

塈 *k'e* (2) To collect, to gather. I. ii. IX. 3. (2) To rest. III. ii. V. 4; VII. 3. (3) = to be angry with. I. iii. X. 6.

墐 *k'in* (1) To plaster. I. xv. I. 3. (2) To inter. II. v. III. 6.

墓 *moo* A grave. I. xii. VI. 1, 2.

增 *tsăng* To increase. II. 1. VI. 3. 增增, to be numerous. IV. ii. IV. 5.

墠 *shen* A levelled space. I. vii. XV. 1.

墳 *fun* (1) The raised bank of a river. I. i. X. 1, 2. (2) Great. II. viii. IX. 3.

壎 *heuen* A musical instrument, made of earth, and shaped like an egg,—a kind of whistle. II. v. V. 7: III. ii. X. 6.

壑 *hoh* To make a moat. III. iii. VII. 6.

壞 *hwae* To be ruined. II. v. III. 5: III. ii. X. 7.

THE 33D RADICAL. 士

士 *sze* *Sæpe.* (1) An officer. I. v. III. 4: ix. III. 1, 2: II. viii. I. 1—4: III. i. I. 2, 3, 5; *et sæpe.* We have 卿士, a high or principal minister. II. iv. IX. 4: III. ii. V. 4; iii. IX. 1: IV. iii. IV. 7. 士子, an officer. II. vi. I. 1. (2) As a general designation for males;—a gentleman, a man. I. ii. IX. 1—3; VII. 1: iii. IX. 3; vii. XIII. 2; XXI. 1, 2; x. I. 1—3: II. vi. VII. 1, 2. Sometimes it must be translated by—you, you, Sir, as in I. v. IV. 3, 4. =a husband. I. vii. VIII. 1: IV. i. [iii.] V. (3) Soldiers. II. iv. I. 2. (4) 女士, a heroine, a heroic wife. III. ii. III. 8. (5) Used for 事, to serve; business, affairs. I. xv. III. 1: IV. i. (iii.) III.

壬 *jin* Great. 有壬, in grand manner. II. vii. VI. 2.

壯 *chwang* Strong, to make strong. II. iii. IV. 4.

壺 *hoo* (1) The bottle gourd. I. xv. I. 6. (2) A vase or jar for spirits. III. iii. VII. 3.

壼 *kwăn* A passage or corridor in a palace. III. ii. III. 6.

壹 *yih* One. I. ii. XIV. 1. 2. 壹者, once. II. v. V. 5, 6. To be devoted or given to. II. v. V. 6.

壽 *show* Longevity. II. i. VI. 6: IV. ii. IV. 4, 5. 三壽, probably,=three aged ministers, *ib.*, 4; 壽母; an aged mother, *ib.*, 8. We have 壽考, long life, in I. xi. V. 2: II. ii. IX. 2; vi. V. 6; VI. 3: III. i. IV. 4; ii. II. 4; *et al.* 萬壽, a longevity of myriads of years. I. xv. I. 8: II. i. VI. 4; ii. VII. 1, 2; vi. V. 2; *et al.* 眉壽, longevity of eyebrows, eyebrows denoting longevity. I. xv. I. 6; II. ii. VII. 4: IV. iii. II.; *et al.* 壽豈, II. ii. IX. 3.

THE 35TH RADICAL. 夊

夏 *hëa* The summer, in summer. I. x. XI. 4, 5; xii. I. 2, 3: II. v. X. 1: IV. ii. IV. 4.

夏 (1) Large. I. xi. X. 1. =to be extravagant. III. i. VII. 7. (2) 時夏, these great regions,—a name for the kingdom of Chow. IV. i. [i.] VIII.; X. (3) The dynasty of Hëa. III. iii. I. 8: IV. iii. IV. 6. (4) A clan-name. I. xii. IX. 1.

THE 36TH RADICAL. 夕

夕 *seih* The evening; in the evening. I. vi. II. 1, 2; viii. X. 1. 今夕, this evening. I. x. V. 1: II. iv. II. 2; vii. III. 3. 朝夕, morning and evening. I. iv. X. 2; vi. I. 1; viii X. 3: IV. iii. I. 夕陽, the country lying west from hills. III. ii. VI. 5,=bright in the evening.

外 *wae* Abroad. I. iii. XV. 2, 3: III. iii. VI. 3: IV. iii. IV. 1. 海外, the most extensive way of describing the extent of the influence of the lords of Shang. IV. iii. IV. 2. Outside. II. i. IV. 4; viii. V. 5. Beyond,—after its regimen, and with 之 between them. I. vii. XXI. 1, 2. 其外, what is beyond, = the future. I. x. 1. 2.

多 *to* *Sæpe.* Much; many. I. ii. VI. 1; iii. I. 4; XII. 1; vii. II. 3; II. vi. VIII. 1; vii. VI. 5: III. i. I. 3, 7: IV. i. [i.] I. *et sæpe.* As an adverb. II. i. IX. 3; iii. III. 6; *et al.* To become many, to multiply. II. iv. VII. 2.

夙 *suh* (1) To be early. III. iii. IV. 6. Early in the morning. I. iv. VI. 3; v. III. 1. Generally found in combination with 夜, = morning and night, early and late. I. ix. V. 1—3: II. iv. X. 2: III. iii. II. 4; VI. 4; VII. 1: IV. i. [i.] VI.; VII.; ii. II. 1—3; *et al.* But 夙夜 = in the early morning, in the early dawn, in I. ii. II. 3; VI. 1; ii. X. 1, 2. (2) = 肅, to live retired. III. ii. I. 1.

夜 *yay* The night, at night, late. I. v. IV. 5; x. XI. 4, 5: II. ii. X. 1, 2; *et al.* 夙夜, —see 夙.

夢 *mung* To dream, dreams. II. iv. V. 6, 7; VI. 4; VIII. 5 (see 占). = to lie in bed with. I. viii. I. 3.

夢 *mung* 夢夢, to be dark and blind. II. iv. VIII. 4: III. iii. II. 2.

THE 37TH RADICAL. 大

大 *ta* Great, greatly. I. iv. VII. 3; X. 4; vi. IX. 1, 2; vii. VII. 1, 2 (大路=the highway); x. IV. 1, 2; xii. X. 2, 3: II. iii. III. 3; IV. 4; V. 8; VI. 1, 4; iv. VII. 5; X. 2; v. I. 4; IV. 4; VII. 3; IX. 2 (大東, the great States of the east); vi. V. 6: III. i. II. 4, 5, 6, 8; ii. II. 4; IX. 4; X. 1 (大師, the multitude of the people, 大宗, great families); *et sæpe*. 大雅, the title of Part II. IV. ii. IV. 6, 大東, the extreme east. IV. iii. III., 大糦, large dishes of millet. 大夫, a great officer. I. iv. X. 1, 4: II. iv. X. 2; vi. I. 2 (=ministers): III. iii. IV. 8: IV. ii. IV. 8.

大 *t'ae* This may appear sometimes in the text as 大, without the tone. (1) Excessively. I. x. I. 1—3: II. vii. VI. 5: III. iii. IV. 2—8 (大甚); *et al.* (2) It enters into many titles and names. 太原,—see 原. 大人,=the great diviner. II iv. V. 7. 大師, the grand-master. II. iv. VII. 3: III. iii. IX. 1. 大伯,—see 伯. 大祖, one's high ancestor. III. iii. IX. 1. 大王, king T'ae. IV. i. [i.] V.; ii. IV. 2.

天 *t'ëen* (1) Heaven, the sky. I. x. V. 1; xv. II. 1: II. iii. IV. 3; X. 2; iv. VIII. 6; v. II. 1; IX. 5 (天畢, the Hyades); X. 7; vi. I. 2; VI. 2; vii. X. 3: III. i. IV. 4; V. 3; VII. 5 (天下); ii. VIII. 8: III. iii. IV. 1: V. 1: IV. i. [iii.] XI. (2) Heaven,—meaning Providence or God. I. iii. XV. 1—3; iv. I. 1, 2: II. i. VI. 1—3: iv. VIII. 7; IX. 7, 8; X. 3; v. II. 2; III. 1, 3; V. 3; vi. VI. 4; vii. I. 1; viii. V. 2: III. i. I. 4, 5; II. 1, 4, 6: VII. 2; IX. 5, 6; ii. III. 7; V. 1; X. 2, 4, 5, 6; iii. I. 1, 2, 5; II. 4, 12; III. 3, 4; IV. 1; X. 3, 5, 6; XI. 1, 2: IV. i. [i.] II.; V.; VII.; X.; [iii.] III.; IX.; ii. IV. 2; iii. II.; III.; IV. 4, 5, 7; V. 3, 4. (3) Heaven,—the place of God. III. i. I. 1: II. 5; IX. 1; ii. V. 1: IV. i. [i.] I. (4) Intermediate between 1 and 2, may be placed the phrases 昊天, 旻天. &c. 昊天, II. iv. VII. 3, 5, 6, 9; X. 1, 3: v. IV. 1: III. iii. II. 11, 12; III. 1; IV. 3, 8; X. 1, 7: IV. i. [i.] VI.; VIII. 旻天, II. iv. X. 1; v. I. 1; VIII. 4: III. ii. X. 8; XI. 1 蒼天, II. v. VI. 5 上天, II. vi. III. 1: III. i. I. 7. 皇天, IV. i. [ii.] VII. (5)=a visitant from heaven. I. iv. III. 2. (6) 天子, a name for the king. II. i. VIII. 1; iii. III. 2; VI. 2, 3; iv. VII. 3; *et sæpe*.

夫 *foo* A man; a hero: III. iii. X. 3 (夫婦). I. i. VII. 1—3; xi. VI. 1—3. We find it added to other words making them=concrete nouns. See 農, 征, 射, 膳, 僕, 謀, 武. 大夫—see 大.

夫 *foo* That. 夫也, that man. I. xii. VI 1, 2.

夭 *yaou* (1) Looking fresh and tender. I. xiii. VII 1—3. So 夭夭, I. i. VI. 1—3; iii. VII. 1. (2) Ominous calamities. II. iv. VIII. 13. (3.) 夭紹, the heart, as if bound with fetters of longing desire. I. xiii III. 1—3. Some editions say that 夭 here is in the 2d tone. The dict. does not refer to the usage.

央 *yang* (1) The middle, the centre. I. xi. IV. 1. (中央). Spoken of midnight. II. iii. VIII. 1. (2) 央央. Descriptive of a Splendid appearance. II. i. VIII. 3; iii. III. 4; IV. 2. (3) 央央. Descriptive of the sound of bells. IV. i. [ii.] VIII.

失 *shih* To fail in. 失德, the loss of kindly feeling. II. i. V. 3. 失馳, spoken of horses,—to be driven wrongly. II. iii. V. 6.

夷 *e* (1) To be peaceful; to be pacified. I. ii. III. 3; vii. XVI. 1: II. i. VIII. 6; iv. VII. 8: III. iii. III. 2; XI. 2 To be just. II. iv. VII. 4, 5. Level. IV. i. [i.] V. To be easy or natural. IV. i. [ii.] IX. To be pleased. IV. iii. I. (2) Tribes of barbarians, so called;—properly the wild tribes of the east. III. i. III. 8 (混夷); VII. 2. (串夷); iii. VIII. 1 (淮夷): IV. ii. III. 5, 7, 8 (淮夷); IV. 6, 7 (淮夷 and 南夷).

夸 *k'wa* To be boastful. III. ii. X. 5.

夾 *këah* To squeeze,=to occupy both sides of. III. ii. VI. 6.

奄 *yen* (1) Forthwith, erelong, anon. III. i. VII. 3; iii. VII. 6: IV. i. [ii.] I.; ii. IV. 1. (2) Grandly. IV. i. [i.] IX.; ii. IV. 1, 6; iii. III. (3) 奄息, a name. I. xi. VI. 1.

奉 *fung* (1) To present,=make to appear before. I. xi. II. 2. (2) To bear with both hands. III. i. IV. 2.

奏 *tsow* (1) To exhibit, to display. II. iii. III. 3; vii. VI. 2: IV. iii. IV. 5. (2) To perform in music. Every turn or part of a complete service of music is called a 奏. II. vi. V. 6; vii. VI. 2: III. i. VIII. 4; IV. i. [ii.] V.; iii. I. (3) =success, victory. III. i. III. 9.

奐 *hwan* 伴奐,—see 伴.

契 *k'e* (1) To singe,—the tortoise-shell. III. i. III. 3. (2) 契契, to be sorrowful. II. v. IX. 3.

契 *k'ëeh* 契闊, to be separated. I. iii. VI. 4.

奔 *pun* (1) To run away. II. v. III. 5. 奔走, to run or hurry about. IV. i. [i.] I. (2) To rush to;—spoken of a licentious woman seeking the company of her lover. I. vi. IX. 2., (3) =rapid. III. i. III. 9. (4) 奔奔, descriptive of a quail fighting for its mate. I. iv. V. 1, 2.

奕 *yih* (1) 奕奕. To be in long trains. II. iii. V. 4. So perhaps 有奕, in IV. iii. I., of a dance, or=orderly. (2) To be all unsettled. II. vii. III. 1. (3) To be grand-looking. II. v. IV. 4: III. iii. VII. 1, 2: IV. ii. IV. 9.

奚 *he* 奚斯, a name. IV. ii. IV. 9.

奠 *tëen* (1) To set forth, to present,—offerings in sacrifice. I. ii. IV. 3: III. iii. IV. 2. (2) To put down. III. ii. II. 2.

奧 *yuh* (1) A recess or cove in the bank of a stream. I. v. I. 1—3. (2) To be warm. II. vi. III. 3.

奪 *t'oh* To take away violently. III. iii. X. 2.

奭 *shih* Red. 有奭, to be red. II. iii. IV. 1; vi. IX. 1.

奮 *fun* (1) To spread the wings. I. iii. I. 5. (2) To rouse. III. iii. IX. 4. Vigorously. IV. iii. IV. 1.

奰 *pe* To be hated. III. iii. I. 6.

THE 38TH RADICAL. 女

女 *neu* *Sæpe.* (1) A girl, a young lady. I. i. 1—3; IX. 1: ii. XII. 1, 2; iii. XVII. 1, 2; v. IV. 3, 4 (女也=I); vii. IX. 1, 2; XIX. 1, 2; XXI. 1, 2; *et sæpe.* But it also means a bride, a young wife, and also a wife. I. ix. I. 1: II. vii. IV. 1, 2: I. vi. V. 1—3; vii. VIII. 1: II. i. IX. 1, 2; vi. VII. 2: III. i. III. 2; *et al.* 女子, a female child. II. iv. V. 9; but it also means—a young lady, I. iii. XIV. 2; iv. VII. 1, 2; and a woman generally I. iv. X. 3; v. V. 2. (2) Young, tender. I. xv. I. 3; though perhaps 女桑 there means the female mulberry tree. (3) 織女, the name of a constellation in Aquila. II. v. IX. 5.

女 *joo* For 汝, you. I. ii. VI. 2, 3; iii. XVII. 3; vii. IV. 1; XI. 1, 2; XVIII. 1; ix. VII. 1—3; xv. II. 2; VI. 2, 3: II. v. VII. 1; vi. III. 4; *et sæpe.*

好 *haou* Good. I. i. I. 1; VII. 2; iii. VII. 4; vii. III. 2; VIII. 2; viii. II. 2 (to be skilful); xiii. IV. 3: II. iii. V. 2; VI. 1; iv. VIII. 2; v. V. 8; vi. VIII. 2; vii. IV. 1: III. ii. I. 5; iii. V. 8: IV. ii. III. 8; *et al.* =great, wealthy. I. ix. I. 1, 2. 好好, to be joyful. II. v. VI. 5.

好 *haou* To love, to be friendly with; friendship. I. iii. IV. 2; XVI. 1—3; v. X. 1—3; vii. VII. 2; VIII. 3; x. VII. 2; X. 1, 2: II. i. IV. 5; iv. V. 1; vi. III. 5: III. iii. III. 6; *et al.* 作好, to look pleased. I. vii. V. 3.

如 *joo* *Passim.* About 150 times. (1) As, as if. I. i. X. 1, 3: ii. XII. 2; XIII. 2: iii. I. 1, 5; v. I. 1: xi. VI. 1—3; II. v. IV. 2; V. 7; vii. III. 3; IX. 5; *et sæpissime.* 不如, not to be as, not to be equal to. I. vii. III. 1, 2, 3; x. VI. 1, 2; IX. 1, 2: II. i. IV. 5; v. V. 2, 7; VIII. 3; *et al.* So 莫如, III. iii. V. 6. 如 is often repeated in the same line, the members of which may be blended in one comparison. I. v. I. 3; III. ii. X. 6; iii. I. 6; IX. 3, 4, 5; *et al.* 如一,—see 一. 如何 and 如之何,—see 何. 乃如, but. I. iii. IV. 1—3; iv. VII. 3. Wang Yin-che explains 如 in many cases as=而, and instances in the She, I. iii. I. 1, 耿耿不寐,如有隱憂(=而 [and] 有隱憂), and II. iii. V. 6, 舍矢如破(=舍矢而破); but in these passages 如 means—as if. (2) Like,—our *ly*, making descriptive adjectives. I. iii. XII. 4; iv. III. 3; vii. XX. 2; viii. I. 2; *et al.* (3) Used in oaths, after 有;—our *by*. I. xi. VI. 3, where yet the literal rendering has to be supplemented.

妣 *pe* A female ancestor. In the She, always associated with 祖 II. iv. V. 2: IV. i. [ii.] IV.; [iii.] V.

妥 *t'o* At ease. =to seat and place at ease. II. vi. V. 1.

妯 *ch'ow* To be agitated. II. vi. IV. 3.

妹 *mei* A younger sister. I. v. III. 1. =a young lady. III. i. II. 5.

妻 *ts'e* A wife. I. iii. IX. 3; v. III. 1; viii. VI. 3, 4; xii. III. 2, 3; xv. V. 1: II. i. IV. 7, 8; iv. IX. 4: III. i. VI. 2; iii. VII. 4: IV. ii. IV. 8.

始 *che* The beginning, in the beginning; the earliest; to begin. I. iii. IX. 3; xv. I. 7: II. v. IV. 2; V. 2 (始者): III. i. III. 3; VIII. 1; ii. I. 8; iii. X. 4: IV. ii. II. 3; IV. 2.

姊 *tsze* An elder sister. I. iii. XIV. 2.

姑 *koo* (1) An aunt. I. iii. XIV. 2. (2) Now, temporarily. I. i. III. 2, 3.

姒 *sze* A surname. II. iv. VIII 8. 大姒, the wife of king Wăn. III. i. VI. I.

姓 *săng* (1) The surname. 同姓, of the same surname. I. x. VI. 2. 百姓, all the surnames;—a designation of the people. II. i. VI. 5; iv. VII. 6. (2) = grandsons, in 公姓, I. i. XI. 2.

委 *wei* In the phrases 委蛇, repeated, I. ii. VII. 1—3, and 委委佗佗, iv. III. 1, descriptive of ease and self-possession.

姜 *këang* A surname. Of the House of Ts'e. I. iv. IV. 1; v. III. 4 (庶姜); vii. IX. 1, 2; xii. III. 3. Of a more ancient House. III. i. III. 2; VI. 1; ii. I. 1: IV. ii. IV. 1. All the Këang claimed to be descended from Shin-nung.

姝 *ch'oo* Beautiful. I. iii. XVII. 1; viii. IV. 1, 2. Admirable. I. iv. IX. 1—3.

姞 *k'eih* A surname. III. iii. VII. 5.

姨 *e* A sister-in-law. I. v. III. I.

姬 *ke* The surname of the House of Chow. I. ii. XIII. 1; iii. XIV. 1; xii. IV. 1, 2, 3. In this last passage, it = a lady of distinction.

姻 *yin* Marriage-affinity. II. iv. IV. 3. Generally associated with 昏;—昏姻, marriage, affinity by marriage. I. iv. VII. 3: II. iv. IV. 1, 2; VIII. 12; vii. IX. 1. 姻亞,—see 亞.

娀 *sung* Name of an ancient State. IV. iii. IV. 1 (有娀).

威 *wei* (1) To be terrible. II. v. IV. 1. Generally joined in this sense with 疾. II. iv. X. 1; V. 1: III. iii. I. 1; XI. 1. A dreaded occasion. II. i. IV. 2. Majesty, dignity. IV. i. [i.] VII.; [ii.] IX. To be awed by majesty. II. iii. IV. 4. 威儀,—see 儀. (2) 伊威,—see 伊.

娑 *so* In the phrase 婆娑, to go sauntering and dancing along. I. xii. II. 1, 2.

娛 *yu* To be pleased. I. vii. XIX. 2.

娣 *te* Young ladies accompanying a bride to her harem. III. iii. VII. 4.

婁 *loo* To trail along. = to wear. I. x. II. 1.

婁 *leu* To be annoying. II. vii. IX. 7.

婆 *p'o* See 娑.

婉 *yuen* To be lovely, beautiful. I. vii. XX. 1, 2; viii. XI. 3. 婉孌, to be young and delicate. I. viii. VII. 3; xvi. II. 4. Read *wan*. 燕婉, to be pleasant and genial. I. iii. XVIII. 1—3.

婦 *foo* A woman, a wife. I. v. IV. 3; xv. I. 1 (婦子, wife and children); III. 3: II. vi. V. 3, 5; VII. 3; VIII. 4: III. i. VI. 1; iii. X. 3, 4 (夫婦, men and women; 婦寺, women and eunuchs): IV. i. [iii.] V.

媒 *mei* A match-maker, a go-between. I. v. IV. 1; viii. VI. 4; xv. V. 1.

媚 *mei* To love. III. i. VI. 1; IX. 4; ii. V. 4; VIII. 7, 8: IV i. [iii.] V. 媚子, favourites. I. xi. II. 1.

媛 *yuen* A beauty. I. iv. III. 3.

媾 *kow* Favour. I. xiv. II. 3.

嫁 *këa* To be married;—of the lady. III. i. II. 2.

嫄 *yuen* The name of the mother of How-tseih. III. ii. I. 1: IV. ii. IV. 1.

嬛 *k'ëung* 嬛嬛, to be solitary and helpless. IV. i. [iii.] 1.

嬪 *pin* To become wife to. III. i. II. 2.

孌 *lëuen* Beautiful, admirable. I. iii. XIV. 1; XVII. 2; viii. XI. 3: II. vii. IV. 1.

THE 39TH RADICAL. 子

子 *tsze* *Passim.* Nearly 350 times. (1) A son. I. ii. XIII. 2, 3: iii. VII., 3, 4; XII. 4; ix. IV. 1: II. iv. V. 8 (男子); v. IX. 5; *et sæpe.* As sons. III. i. VIII. 1. 子孫, and sometimes 孫子, sons and grandsons, descendants. I. i. V. 1—3: II. vii. VI. 2: III. i. I. 2, 4, VII. 4; ii. III. 8; V. 2; iii. II. 6: IV. i. [i.] IV.; V.; *et al.* So, 子子孫孫, II. vi. V. 6. 公子,—see 公. 童子, a youth. I. v. VI. 1, 2. 天子,—see 天. As a verb, to treat or consider as son, to make king. IV. i. [i.] VIII.; iii. IV. 7. (2) A daughter. I. v. III. 1; viii. VI. 1, 2; xii. II. 1: III. i. II. 4, 5, 6; iii. VII. 4. (3) The young of a family. I. xv. I. 1: II. i. IV. 7; v. II. 3; vi. VII. 3; VIII. 4. (4) The young of birds. I. xiv. III 1—4; xv. II. 1. Of insects. II. v. II. 3. (5) An officer, a gentleman. In this usage, it must often be translated by *you*. I. iii. XIX. 1, 2; iv. IX. 1—3; v. IV. 1; IX. 1—3; vi. IX. 1, 2: vii. I. 1—3; VI. 1—3; VII. 1, 2; VIII. 1—3; XII. 1, 2; XIII. 1, 2; XIV. 1, 2; XVII. 1, 2: XX. 2; viii. I. 3; xiii. II. 2, 3; III. 1—3 (you, O tree); *et sæpe.* So, 士子,—see 士. Most of the cases

of 之子 (see 之) belong to this usage, but in I. vi. IV. 1—3, 之子 = the members of one's family. 小子,—see 小. 君子,—see 君. 宗子,—see 宗. (6) A young lady;—a bride; a married lady. I. i. VI. 1—3; IX. 2, 3; ii. XI. 1—3, iii. III. 1—3; VI. 3, 4; iv. III. 1; viii. IV. 1, 2; IX. 1—3; X. 1—4. In I. x. V. 1—3, a lady is the speaker, and 子 must be translated in the 1st person. 女子,—see 女. (7) Occurs in designations. 子仲,—see 仲; 子嗟,—see 嗟; 子國,—see 國; 子都,—see 都; 子充,—see 充. After designations, it is equivalent to our Mr. I. vii. II. 1, 2: II. iv. IX. 4; v. VII. 7. 孟子 in this last instance is, perhaps, the two characters together, the designation. (8) In clan-names. 子車, I. xi. VI. 1—3: 子仲, I. xii. II. 1. (9) The surname of the ducal House of Sung. I. xii. III. 3. (19) 舟子, a boatman. I. iii. IX. 4. This might come under 1.

孑 *këeh* (1) Half a man III. iii. IV. 3. (2) 孑孑, descriptive of a flag-staff rising conspicuously. I. iv. IX. 1—3.

孔 *k'ung* *Sæpe.* Very, greatly. A favourite adverb in the She; occurs fully 60 times. I. i. X. 3; vii. VI. 2; xi. II. 1, 2; III. 2, 3; xv. I. 3; III. 4; IV. 1—3: II. i. I. 2; IV. 2; VI. 1: III. ii. III. 5; VIII 3; X. 6: IV. ii. III. 7; *et al.*

字 *tsze* To love, to take care of. III. ii. I. 3.

存 *ts'un* To be among. I. vii. XIX. 1.

孚 *foo* To repose confidence in; confidence. III. i. I. 7; IX. 2, 3 (王之孚, the confidence due to a king).

孝 *hëaou* To be filial; filial duty; filially. II. i. VI. 4; iii. III. 6; vi. V. 2, 4: III. i. IX. 3, 4; X. 3; ii. III. 5; VIII. 5: IV. i. [ii.] VII.; VIII.; [iii.] 1.; ii. III. 4; IV. 4.

孟 *mäng* The eldest. I. iv. IV. 1—3; vii. IX. 1, 2. 孟子, a designation. II. v. VII. 7.

孫 *sun* (1) A grand-son, but generally=descendant. 孝孫, the filial descendant;—presiding at sacrifices. II. vi. V. 2, 4, 5: III. i. X. 8: IV. ii. IV. 2, 3, 4; iii. I.; II.; V. 1. 子孫, see 子. 曾孫 = a remote descendant. II. vi. VI. 1, 3, 4; VII. 3, 4; VIII 1: III. ii. II. 4: IV. i. [i.] II. (2) A grand-daughter. I. ii. XIII. 2, 3. (3) A surname. I. iii. VI. 2.

孫 *sun* = 遜. To be humble. I. xv. VII. 1, 2.

季 *ke* (1) The third in order of birth; but used generally in the sense of younger. 予季, my young son. I. ix. IV. 2. 季女, a young lady, married or unmarried. I. ii. IV. 3; xiv. II. 4: II. vii. IV. 1. (2) 王季, king Ke. III. i. II. 2; VII. 3, 4.

學 *hëoh* To learn. IV. i. [iii.] III.

孺 *joo* = to be childlike, happy as children. II. i. IV. 6.

孼 *nëeh* Calamities. II. iv. IX. 7.

THE 40TH RADICAL. 宀

宅 *tsih* A residence, where one resides. II. iii. VII. 2: III. iii. V. 2. = a country for settlement. III. i. VII. 1. 徐宅, the region of Seu. IV. ii. IV. 7. To occupy, to inhabit. III. i. X. 7; IV. iii. III.

宇 *yu* The sides of a house under the eaves. I. xv. I. 5; III. 2. 土宇, and 宇 alone, = territory. III. ii. VIII. 3; iii. III. 4: IV. ii. IV. 2, 8. = to choose a site for a settlement. III. i. III. 2.

守 *show* To keep, to guard. II. iv. IX. 6.

安 *gan* (1) To be at rest, to be tranquil and at ease. II. i. IV. 5; iii. VII. 2; iv. V. 5; VII. 1, 2; vi. III. 4 (安處), 5 (安息): III. ii. IX. 5; VIII. 1. To secure tranquillity or ease. I. x. IX. 1, 2: IV. iii. V. 7. = to be firmly made. II. iii. III. 5. 安安, to proceed in a leisurely way. III. i. VII. 8. (2) How. II. v. VIII. 3 (安在).

宋 *sung* The name of a State. I. iii. VI. 2; v. VII. 1, 2; xii. III. 3.

完 *wan* To finish. III. iii. VII. 6.

宗 *tsung* (1) To honour, to be honoured. III. ii. IV. 4: VI. 4: iii. IV. 2. 宗周 and 周宗,—see 周. It is used for 宗廟, the ancestral temple, the most honoured place, in III. ii. IV. 4; but in II. ii. X. 2 some royal apartment for feasting seems to be intended. 宗室, in I. ii. IV. 3. means the ancestral temple, or some chamber of it. 宗公, the honoured dukes, the ancestors of king Wăn. III. i. VI. 2. (2) Clans,—all descended from a common ancestry. III. ii. X. 7. In the same stanza, 宗子 denotes the circle of the king's relatives, all having the same surname with him. (3) The

name for the appearance of the feudal princes at court in the summer. II. iii. IX. 1.

定 *ting* (1) To settle, to establish; to be settled, to be determined. I. iii. IV. 1—4: II. i. VI. 1—3; iii. III. 3; iv. VIII. 4: III. i. II. 5; ii. IX. 1; iii. II. 2; III. 4; V. 2; VIII. 2.; X. 1: IV. i. [ii.] X.; [iii.] IX.; X. (2) To be finished, to stop. II. i. VII. 2, (=inactive) 4; iv. VII. 6. (2) The forehead. I. i. XI. 2. (3) One or two stars in Pegasus. I. iv. VI. 1. The pronunciation in these last two usages is distinguished from the other in the dictionary.

宛 *yuen* (1) Of course, without warning. I. x. II. 1—3; xi. II. 1—3. (2) 宛然, politely. I. ix. I. 2. (3) 宛丘, name of a mound near the capital of Ch'in. I. xii. I. 1—3; II. I.

窕 *yuen* Small-looking. II. v. II. 1.

宜 *e* To be right, to beseem; suitable, fit for, I. i. V. 1—3; iii. X. 1; iv. III. 1; vii. I. 1: II. iv. VII. 3; vii. II. 1, 2; IX. 5: III. i. I. 6; IV. 2; ii. IV. 2; *et al.* As an active verb;—to order aright. I. i. VI. 1—3: II. i. IV. 8; ii. IX. 3; vi. X. 4: IV. ii. IV. 3 (to approve). 宜之, to make right,=to cook with proper accompaniments. I. vii. VIII. 2. 宜岸, deemed fit for prison. II. v. II. 5.

客 *k'ih* A visitor, a guest. II. iii. VI. 4; iv. II. 2; vi. V. 3: IV. i. [ii.] III.; V.; IX.; iii. I.

宣 *seuen* (1) To proclaim, to display. II. iii. VII. 3: III. i. I. 7; ii. VI. 2; iii. VIII. 4. (2) To diffuse one's influence. III. iii. V. 1. (3) To form the water-courses among fields. III. i. III. 4. (4) Wide and comprehensive. III. iii. III. 8: IV. i. [ii.] VII.

宥 *yĕw* To be deep;—in plans. IV. i. [i.] vi.

室 *shih* A chamber, an apartment. I. vi. IX. 3; viii. IV. 1; x. II. 3: III. iii. II. 7. A house. I. vii. XV. 1: II. v. I. 4: III. i. III. 3: IV. i. [iii.] VI. Used for the royal House. I. i. X. 3: III. i. VI. 1: IV. ii. IV. 2. Used for a nest. I. xv. II. I, 3, 4. Used for a grave. I. x. XI. 5. A household. I. iii. XV. 2, 3; v. IV. 5; xiii. III. 3; xv. III. 2, 3. A wife. II. iv. VII. 1. A mansion or palace. I. iv. VI. 1. 室人, an attendant. II. vii. VI. 2. It is constantly found along with 家. 室家, a household. I. i. VI. 1: II. i. IV. 8; iv. V. 8. The same phrase = ceremonies of betrothal in I. ii. VI. 2. = households, population. II. iv. VI. 4. = houses. II, iv. X. 7: III. i. III. 5. =a palace. III. ii. III. 6. 家室, a household. I. i. VI. 2. =a house. I. vii. XV. 2: II i. III. 1. The royal House. II. vi. IX. 2. =a State. III. ii. VI. 5.

宮 *kung* (1) Dwelling-houses I. xv. I. 7. A palace. I. iv. VI. 1: II. viii. V. 5: III. i. VI 3. 泮宮, the name of a college in a State. IV. ii. III. 5. 東宮, the heir-apparent. I. v. III. 1. (2) Used for 廟, the ancestral temple. I. ii. II. 2: III. iii. IV. 2: IV. ii. IV. 1.

宰 *tsae* (1) A steward. 諸宰 = all the servants,—the stewards and those under them. II. vi. V. 5. (2) 冢宰, the chief minister. II. iv. IX. 4: III. iii. IV. 7.

害 *hae* To be hurtful to. I. iii. xiv. 3; XIX. 2: II. vi. VIII. 2: III. ii. I. 2; iii. I. 8; XI. 6: IV. ii. IV. 1. 5. To be hurt, to be miserable. II. v. VIII. 5; X. 3.

害 *hoh* What, which. I. i. II. 3.

宴 *yen* To feast, to take pleasure with. I. iii. X. 2, 3, 6: II. vii. III. 3. In the pleasant time. I. v. IV. 6.

宵 *sëaou* At night. I. ii. X. 1, 2; xv. I. 7. 宵行, the glow-worm. I. xv. III. 2.

家 *këa* (1) A house, a family. Used along with and interchanged with 室;—see 室. 家人, a family, a household. I. i. VI. 2. So 家 alone. I. xiii. III. 2. The royal House. IV. i. [iii.] IX. Perhaps meaning the kingdom. IV. i. [iii.] I.; II.; IV. Joined with 邦, as 家邦 and 邦家, the clans of the kingdom, =the kingdom. II. ii. VII. 1; iv. IV. 1; vi. IX. 3: III. i. VI. 2: IV. i. [iii.] V. (2) A clan-name. II. iv. VII. 10; IX. 4.

容 *yung* (1) To admit, to contain. I. x. VII. 2: III. ii. VI. 2 (容刀, a scabbard). (2) The manner or air. I. v. VI. 1, 2: II. viii. I. 1: IV. i. [ii.] III. To adorn the person. I. v. VIII. 2.

宿 *suh* To lodge a night, to pass the night. I. iii. XIV. 2. 3; v. II. 3 (=to sleep again); xv. III. 1; VI. 3: II. iv. IV. 2; vi. III. 3: III. iii. VII. 3. 宿宿, to lodge two nights. IV. i. [ii.] IX.

寁 *tsan* To break off hastily. I. vii. VII. 1, 2.

密 *meih* (1) To be dense. III. ii. VI. 6. (2) In a silent way. IV. i. [i.] VI. (3) The name of a State. III. i. VII. 5.

寇 *k'ow* Robbers. III. ii. IX. 1—5: iii. I. 3; III. 16.

富 *foo* To be rich; wealth. II. iv. VIII. 13: III. iii. XI. 5: IV ii. IV. 5. =more and more. II. v. II. 2. =to bless. III. iii. X. 4.

寐 *mei* To sleep, to lie down to sleep. I. iii. I. 1; V. 3, 4; v IV. 5; vi. VI. 1, 2, 3: ix. IV. 2: II. v. II. 1, 4; III. 2, 4: III. iii. II. 4. 假寐, to lie down undressed,—see 假. 寤寐, waking and sleeping. I. i.

I. 2; v. I. 1—3; xii. X. 1—3. 興寐, to rise up and to go to bed,—see 興.

寒 *han* Cold; the cold. I. iii. VII. 3: II. vi. III. 1: III. ii. I. 3.

寔 *shih* It is. I. ii. X. 1, 2. Interchangeable with 實 in this meaning.

寘 *che* (1) To place. I. ix. VI. 1—3: II. v. VII. 2: III. ii. I. 3. (2) To set aside, to leave. I. i. III. 1.

寡 *kwa* (1) A widow. II. iii. VII. 1. So 寡婦. II. vi. VIII. 4. (2) Solitary, helpless. II. v. II. 5; III. iii. VI. 5. (3) 寡人, worthless I, is a depreciating expression, used by a princess for herself, in I. iii. III. 4. But (4) 寡妻, III. i. VI. 2, means a rare wife, such a wife as is seldom to be found.

寢 *ts'in* (1) To lie down to sleep. I. xi. III. iii: II. iv. V. 6; VI. 2. To place on to sleep. II. iv. V. 8, 9. (2) 寢 is used for the back apartment of a temple; but alone, and in combination with 廟, it denotes the ancestral temple. I. v. IV. 4: III. iii. V. 4: IV. ii. IV. 9: iii. V. 6.

寤 *woo* To wake. I. iii. I. 4; V. 3, 4; xiv. IV. 1—3: II. v. IX. 3. 寤寐,—see 寐.

實 *shih* (1) = 是, it is. Interchangeable with 寔 above. I. iii. II. 4; III. 3; XV. 1, 2, 3; iv. I. 1, 2; vii. XVIII. 1, 2; *et sæpe*. It is sometimes repeated in the same line. *E.g.*, III. ii. I. 3, 5; iii. VII. 6. (2) To be real; really. I. xi. VII. 1, 2, 3: II. iv. VI. 4; viii. V. 4: III. ii. X. 1; iii. I. 8: IV. i. [i.] VIII; [iii.] VIII. 充耳琇實, ear-plugs of *sëw*-stones; *i. e.*, *sëw*-stones serving as ear-plugs, to fill up the ear. II. viii. I. 3. 實實, to be solid-looking, IV. ii. IV. 1. (3) Fruit. I. i. VI. 2; ii. IX. 1, 2; vi. I. 3; ix. III. 1, 2; x. IV. 1, 2; xiii. III. 3; xv. III. 2; II. i. IX. 1. 有實, the vegetation on a hill. II. iv. VII. 2. Grains of seed, IV. i. [iii.] V.; VI.

寧 *ning* (1) To have rest, to be peaceful; tranquillity, peace. II. i. IV. 5; iv. V. 4; VII. 6, 9; IX. 3; viii. III. 5: III. i. I. 3; X. 1; ii. I. 2 (=to comfort); IV. 1; X. 7; iii. III. 11; IV. 8; VIII. 2; X. 1; XI. 2: IV. i. [iii.] V; VI. (2) Used of a wife returning to inquire for or visit her parents. I. i. II. 3. (3) Followed by a negative, = it is better that...than. II. i. V. 2. 寧丁我躬, would that it fell on me. III. iii. IV. 2; so, in 5. (4) = 何, how, why. I. iii. IV. 1, 2, 3, 4; vii. XVII. 1, 2: II. iii. IX. 3; iv. VIII. 5; v. III. 5: III. iii. III. 1; IV. 1; X. 7. After 胡 it may be explained by 乃, II. v. X. 1, and alone in 6. Some explain it by 偏, one-sidedly, unkindly, in III. iii. IV. 4, 6.

寫 *sëay* To dissipate, to remove. I. iii. XIV. 3; v. V. 4. To disburthen, to be satisfied. II. ii. IX. 1; vi. X. 1; vii. IV. 4.

寬 *k'wan* To be magnanimous; to be at one's ease. I. v. I. 3; II. 1.

寶 *paou* A symbol of dignity. III. iii. V. 5.

THE 41ST RADICAL. 寸

寺 *sze* 寺 and 寺人, a eunuch. I. xi. I. 1: II. v. VI. 7: III. iii. X. 3.

封 *fung* (1) Grandly. IV. iii. V. 4. (2) To be mercenary. IV. i. [i.] IV.

射 *shay* To shoot with bow and arrows. I. vii. IV. 2; viii. XI. 1—3. 射夫, an archer. II. iii. V. 5; vi. VI. 1.

射 *yih* To be satiated with, to loathe. II. vii. IV. 2: III. i. VI. 3: IV. i. [i.] IV. To be treated with indifference. III. iii. II. 7.

將 *tsëang* (1) To be great, to make great. I. i. IV. 2; xv. IV. 1: II. iv. VIII. 1; v. IV. 6: IV. iii. II.; IV. I. (2) To escort. I. ii. I. 1; iii. III. 2; vii. XIV. 2. (3) Will,—sign of the future tense. I. ix. VII. 1—3; xiii. IV. 3: III. ii. X. 4: IV. i. [ii.] I.; [iii.] II. 將...將, half imperative, half future. I. vii. VIII. 1. =whenever. I. vii. IX. 1, 2: II. v. VII. 1, 2. 方將,—see 方. (4) To nourish. II. i. II. 3—5: III. iii. III. 3. (5) To push forward. II. vi. II. 1, 2, 3. (6) = 側, the side. III. i. VII. 6. (7) To do, to perform, to carry into execution. II. i. I. 1: III. iii. VI. 4. To march. II. viii. X. 1. 祼將, to assist at a libation. III. i. I. 5. To bring. IV. i. [i.] VII. (8) To arrange, II. vi. V. 2. To offer. IV. iii. I.; II. (9) To advance. IV. i. [iii.] III. To be sent in and go round. II. vi. V. 6: III. ii. III. 2. (10) To be strong, II. vi. I. 3.

將 *ts'ëang* (1) To beg, to ask. I. v. IV. 1; vi. X. 1—3; vii. II. 1—3; IV. 1: II. iv. VIII. 9. (2) 將將. Descriptive of the tinkling of gems, I. vii. IX. 2; xi. V. 2;—of the noise of bells, II. iii. VIII. 1; vi. IV. 1;—of a grand appearance. III. i. III. 7: IV. ii. IV. 4. =to blend together. IV. i. [i.] IX.

尊 *tsun* A vase, or vessel for containing spirits. IV. ii. IV. 4.

尋 *tsin* A measure of 8 cubits; to measure with that. IV. i. IV. 9.

對 *tuy* To respond to, in response. III. iii. I. 3; III. 13; VIII. 6: IV. i. [i.] 1; [iii.] XI. To correspond to. III. i. VIII. 5;—in 3, = to be a match, a ruler equal to the case.

THE 42D RADICAL. 小

小 *sëaou* Small. I. ii. X. 1, 2; xi. III. 1: II. iii. VI. 4: v. VII. 3; *et al.* A little. III. ii. IX. 1—5. 小人, the small men, the common people. II. i. VII. 5; v. IX. 1; vii. IX. 6; but=small, mean, men in II. iv. VII. 4. So 羣小, in I. iii. I. 4. 小大, small and great,=all. II. vi. V. 6: III. iii. I. 6. 小東, the small States of the east. II. v. IX. 2. 小子, young men. III. i. VI. 5. =as children, III. iii. II. 6. The same phrase is used as a designation of comrades in III. ii. IX. 4; X. 4. =you, my son. III. iii. II. 8, 10, 12. Used by the king of himself. III. iii. VIII. 4: IV. i. [iii.] I.; II.; III. 小心, carefulness; to be careful; carefully. II. iv. VIII. 1; v. II. 6: III. i. II. 3; iii. VI. 2.

少 *shaou* Few. I. iii. I. 4.

尙 *shang* (1) To add, or append to. I. viii. III. 1—3. (2) Still. I. vi. VI. 1—3: III. iii. I. 6 (尙乎), 7; II. 5; XI. 7. (3) To wish. II. vii. X. 1, 2. Would that. I. vi. VI. 1—3: II. v. IX. 3. (4) To approve. III. iii. II. 4. (5) =曾, an auxiliary, to be taken with the verb that follows it. II. v. III. 5. 6.

THE 43D RADICAL. 尢

尤 *yëw* An evil cause. II. v. X. 4. =訧, to blame. I. iv. X. 8, 4.

尨 *mang* A shaggy dog. I. ii. XII. 3.

就 *tsëw* To go or come to. I. iii. X. 4 (=as to): II. iv. IV. 1, 2: III. ii. I. 4; iii. IX. 2: IV. i. [iii.] II.; III.

尰 *shung* To have swollen legs. II. v. IV. 6. Should be made with 疒.

THE 44TH RADICAL. 尸

尸 *she* (1) A representative, or personator, of the dead at sacrifices. II. vi. V. 5; VI. 3. 公尸, the personators of the ancestors of the kings of Chow. III. ii. III. 3; IV. 1—5; X. 5. (2) To superintend. I. ii. IV. 3: II. iv. I. 3.

尹 *yin* A clan-name. II. iv. VII. 1—3; viii. I. 3: III. iii. IX. 2.

尺 *ch'ih* A cubit;—to measure with a cubit. IV. ii. IV. 9.

尾 *wei* The tail. I. i. X. 3; xv. II. 4; VII. 1, 2: II. vii. VII. 2. =the last. 瑣兮尾兮, fragments, a remnant. I. iii. XII. 4.

局 *k'ëuh* (1) To stoop, to bend the body. II. iv. VIII. 6. (2) To curl, to be twisted. II. viii. II. 1 (予髮曲局).

居 *keu* (1) To inhabit, to reside in, to occupy. I. ii. I. 1: II. iv. IV. 1; IX. 8; X. 7; *et sæpe.* 居人, occupants, inhabitants. I. vii. III. 1. A settlement, a residence. III. ii. VI. 5; iii. V. 5; VII. 5. The central, settled parts of the kingdom. III. iii. XI. 1. To stay, to rest, to abide. II. i. VII. 4. Joined with 處, I. vii. VI 3: II. iv. V. 2;—with 啟, II. i. VII. 1; VIII. 4;—with 止, II. iv. I. 1;—with 息, II. vi. I. 4;—with 康, III. ii. VI. I. An abode, meaning the grave. I. x. XI. 4. =the duties of one's position. I. x. I. 1; and perhaps, II. iv. X. 2. =to become (to dwell in, used metaphorically). II. vii. IX. 7. (2) Only. II. vii. X. 3. 居然, easily. III. ii. I. 2. (3) Tranquilly, well-pleased. III. ii. I. 8. (4) 居居,=unkindly. I. vii. VII. I. (5) A particle, untranslateable. I. iii. I. 5; IV. 1—3. In this usage it is followed in the other member of the line, by 諸, used similarly.

屆 *këae* To come, to reach to. II. iv. VII. 5; v. III. 4; vii. VIII. 2. A limit. III. iii. I. 3; X. 1: IV. ii. IV. 2.

屈 *k'ëuh* To make to bend, to subdue. IV. ii III. 3.

屋 *uh* A house. I. ii. VI. 2; xi. III. 1 (板屋, a plank-house); X. 1: xv. I. 7; II. iv. VIII. 3, 13. =a roof. II. iv. IX. 5. 屋漏, a window. III. iii. II. 7.

屎 *he* To groan. III. ii. X. 5 (殿屎).

屑 *sëeh* To count pure; to condescend or stoop to. I. iii. X. 3; iv. III. 2.

展 *chen* (1) Truly. I. iii. VIII. 2; iv. III. 3; viii. XI. 2: II. iii. V. 8. (2) Now read in 1st tone. A robe of State. I. iv. III. 2. *I. q.* 襢.

屛 *p'ing* A screen. II. vii. I. 2, 3: III. ii. X. 7.

屛 *ping* To remove. III. i. VII. 2.

屠 *t'oo* The name of a place. III. iii. VII. 3.

屢 *leu* Frequently, constantly. II. iv. VIII. 10; v. IV. 3: vii. VI. 3, 4; III. i. III. 6: IV. i. [iii.] IX.

履 *le* (2) To tread on. I. viii. IV. 1, 2 (履我, to tread in my footsteps); ix. I. 1: II. v. I. 6; II. 6; IX. 1, 2; viii. V. 8: III.

ii. I. 1: II. 1 (踐履). (2) =禮, paths of duty to be trodden. IV. iii. IV. 2. (3) Emolument, dignity. I. i. IV. 1—3.

屨 *keu* Shoes. I. viii. VI. 1; ix I. 1: II. v. IX. 2.

屬 *shuh* To be joined to, to accord with. II. vii. IX. 6.

屬 *chuh* To have a connexion with; to be near to. II. v. III. 3, 8.

THE 46TH RADICAL. 山

山 *shan* (1) A hill, a mountain. I. ii. III. 2, 3; VIII. 1—3; iii. XIV. 1; iv. III. 1; VI. 2; vii. X. 1, 2; viii. VI. 1; xv. III. 1—4; *et sæpe.* 南山,—see 南. 泰山, mount T'ae, in the pres. Shan-tung. IV. ii. IV. 6. 景山, mount King, near which was the capital of the Shang dyn. IV. iii. V. 6. 山川, hills and streams. II. viii. VIII. 1, 2. 山, 土, 田, hills, lands, and fields, = territory. III. iii. VIII. 5. (2) 山甫, a designation. III. iii. VI. 1—8.

屺 *k'e* A hill bare of vegetation. I. ix. IV. 2.

岐 *k-* (1) Mount K'e, at the foot of which was the plain of Chow. III. i. III. 2; VII. 6; IV. i. [i.] V.; ii. IV. 2. (2) 岐嶷, to look majestic and intelligent. III. ii. I. 4.

岡 *kang* The ridge of a hill; a hill. I. i. III. 3; ix. IV. 3: II. i. VI. 3; iv. VIII. 4; vii. IV. 4: III. i. VII. 6; ii. VI. 3, (to ascend a ridge) 5; VIII. 9: IV. ii. 4 (=hills).

岨 *tseu* Rugged. IV. i. [i.] V.

岵 *hoo* A wooded hill. I. ix. IV. 1.

岸 *gan* (1) The high banks of a river. I. v. IV. 6: II. iv. IX. 3. (2) Used for the height, or highest point, of virtue. III. i. VII. 5. (3) = A prison. II. v. II. 5.

峙 *che* To accumulate. III. iii. V. 6.

峨 *go* 峨峨, with solemn gravity. III. i. IV. 2.

峱 *naou* Name of a hill in Ts'e. I. viii. II. 1—3.

崇 *ts'ung* (1) To be high. IV. i. [ii.] V.; [iii.] VI. To reach the highest point. III. ii. IV. 4. (2) To honour. IV. i. [i.] IV. (3) The name of a State. III. i. VII. 7, 8; X. 2. (4) =終, all, the whole of. I. iv. VII. 2; v. VII. 2.

崒 *tsuh* Craggy masses. II. iv. IX. 3.

崔 *ts'uy* (1) 崔嵬, a rock-covered height. I. i. III. 2: II. v. VII. 3. (2) 崔崔, descriptive of a hill, high and large. I. viii. II. 1.

崧 *sung* To be large and high. III. iii. V. 1.

崩 *păng* (1) To fall. to slip,—as a mountain. II. i. VI. 6; iv. IX. 3: IV. ii. IV. 4. (2) Used of a flock infected with disease. II. iv. VI. 3.

嵬 *wei* To be high and rocky. In the phrase 崔嵬,—see 崔.

嶞 *t'o* A hill, long and narrow. IV. i. [iii.] XI.

嶷 *yih* 岐嶷,—see 岐.

嶽 *yoh* A term applied to the five most famous mountains in China. III. iii. V. 1: IV. i. [i.] VIII.; [iii.] XI.

巔 *tëen* The top of a mountain. I. x. XII. 1.

巖 *yen* 巖巖, descriptive of masses of rocks. II. iv. VII. 1: IV. ii. IV. 6.

巘 *yen* A hill-top. III. ii. VI. 2.

THE 47TH RADICAL. 巛

川 *ch'uen* A stream. II. i. VI. 3; iv. IX. 3 (百川); viii. VIII. 1, 2: III. iii. VII. 5; IX. 5. 山川. III. iii. IV. 5: IV. ii. IV. 3.

巢 *ch'aou* A nest. I. ii. I. 1—3; xii. VII. 1.

THE 48TH RADICAL. 工

工 *kung* (1) To be skilful, able. II. vi. V. 4, 5. (工) = 官, officers. IV. i. [ii.] I (臣工).

左 *tso* (1) The left; in the left hand; to the left. I. iii. XIV. 3; x. X. 1: II. vii. II. 2; viii. V. 7: I. vi. III. 1, 2; ix. I. 2. 左右,—see 右. (2) The charioteer, on the left of the spearman in a chariot. I. vii. V. 3.

巧 *k'ëaou* Artful; skilful. I. v. III. 2; V. 3; viii. XI. 1: II. iv. X. 5; v. IV. 5.

差 *ch'a* To choose. I. xi. II. 2: II. iii. VI. 2.

差 *ts'ze* 參差, the app. of plants growing of different heights. I. i. I. 2, 3. 差池, descriptive of being uneven. I. iii. III. 1.

THE 49TH RADICAL. 己.

己 *e* (1) To cease, to come to an end, to be over. I. iii. II. 1; v. IV. 6; vii. XVI. 3; ix. IV. 1; xii. VI. 1: II. ii. VII. 3; v. IV. 2; vi I. 4; vii. IX. 4: III. i. I. 2; iii. VIII. 6: IV. i. [i.] II. (2) To dismiss,—from office. II. iv. VII. 4. (3) The sign of the past and perfect-complete tenses. II. v. VI. 1: III. iii. III. 9. Observe 已焉哉, in I. iii. XV. 1, 2, 3. (4) Excessively. I. x. I. 1—3: II. v. IV. 1.

巷 *hëang* (1) A lane, a small street. I. vii. III. 1—3; XIV. 1: III. ii. I. 3. (2) 巷伯, a eunuch, or perhaps the chief of the eunuchs. This is the title of II. v. VI., 巷 denoting probably the passages of the harem.

THE 50TH RADICAL. 巾

巾 *kin* A head-kerchief. I. vii. XIX. 1.

市 *she* A market-place. I. xi. II. 2.

布 *poo* Cloth. I. v IV. I.

帑 *noo* Children. II. i. IV. 8 (妻帑).

帝 *te* God. Used often with the addition of 上. 帝 and 上帝 are interchanged also,—often in the same ode, sometimes in the same stanza. II. iv. VIII. 4: III. i. I. 1, 4, 6; II. 3, 7; VII. 1. 2. 3, 4, 5, 7; ii. I. 1, 2. 8; X. 1; iii. I. 1, 7: IV. 2, 3, 5, 6: IV. i. [i.] IX.; X.; [ii.] I.; ii. IV. 1, 2, (后帝) 3; iii. III.; IV. 1, 3. In II. vii. X. 3, 2, 上帝 is applied to the king, = *this god*. = a goddess. I. iv. III. 2.

帨 *shwuy* A handkerchief. I. ii. XII. 3.

師 *sze* (1) A multitude, all. II. iii. IV. 1, 3; iv. VII. 3: III. i. I. 6; ii. VI. 3 (in the name 京師); X. 5, (大師, the multitudes of the people) 7; iii. VII. 6. (2) Forces, troops;—properly a body of 2,500 men. I. xi. VIII. 1—3: II. viii. III. 1: III. iii. IX. 1, 5: IV. i. [iii.] VIII. 師旅, II. iii. IV. 3; viii. III. 2: III. iii. IX. 2. 六師, the king's armies. II. vi. IX. 1: III. i. IV. 3. (3) 京師, the capital. I. xiv. IV. 3: III. ii. IX. 3. (4) Master, = the grand-master (大師) II. iv. VII. 1, 2, 3: III. i. II. 8. (5) 師氏, the captain of the royal guards. II. iv. IX. 4: III. iii. IV. 7. But in I. i. II. 3, 師氏 = the matron of the harem. (6) To imitate. IV. i. [iii.] VIII.

席 *seih* A mat. I. iii. I. 3: III. ii. II. 2 (設席).

帶 *tae* A girdle, a sash. I. v. VI. 1, 2; xiv. III. 2: II. viii. I. 4. 5.

帷 *wei* A curtain. 帷裳, the curtain of a carriage. I. v. IV. 4.

常 *ch'ang* (1) That which is constant, regular. II. iii. III. 1; iv. IX. 2. 有常, the ordinary lot. I. x. VIII. 3. The regular duties of social life. IV. i. [i.] X. Always. III. i. I. 5; ii. VIII. 4. To possess always. IV. ii. IV. 4. To hold as a general rule. IV. iii. V. 2. (2) 常 and 常棣, a kind of cherry-tree II. i. IV. 1; VII. 4. (3) A city and district of Loo. IV. ii. IV. 8.

幅 *pih* A buskin. II. vii. VIII. 3.

幅 *fuh* A territorial border. IV. iii. IV. I.

幝 *ch'en* 幝幝, descriptive of carriages worn out. II. i. IX. 3.

幡 *fan* 幡幡. (1) To be changeable. II. v. VI. 3. To be frivolous. II. vii. VI. 3. (2) Descriptive of leaves waving about. II. viii. VII. 1.

幩 *fun* Ornaments about a bridle. I. v. III. 3.

幪 *mung* 幪幪, to be dense and luxuriant. III. ii. I. 4.

幭 *mëeh* A covering. III. iii. VII. 2.

THE 51ST RADICAL. 干

干 *kan* (1) A shield. I. i. VII. 1: III. ii. VI. 1: IV. i. [i.] VIII. (2) The bank of a river. I. ix. VI. 1: II. iv. V. I. (3) Used for 杆, a flag-staff. I. iv. IX. 1—3. (4) Used for 扞, to defend,=soldiers. II. iii. IV. 1, 3. (5) To seek for. III. i. V. 1. (6) The name of a place. I. iii. XIV. 3.

平 *p'ing* (1) Level. 平林, a forest in a plain, a wide forest. II. vii. IV. 2: III. ii. I. 3. (2) To be just. II. iv. VII. 2, 9. (3) To make peace with. I. iii. VI. 2. (4) To regulate, to be regulated;—with regard to operations on the face of the ground. II. viii. III. 5; III. i. VII. 2. (5) To be tranquillized, reduced to order; tranquillity. II. i. IV. 5; V. 1: III iii. VIII. 2; IX. 6. 平王, the tranquillizing king. I. ii. XIII. 2, 3. (6) Applied to instru-

ments of music blending together. IV. iii. I., and to well-tempered soups, II.

平 *pëen* 平平, to be discriminating and able. II. vii. VIII. 4.

年 *nëen* A year, years. I. xv. III. 3. 萬年, 10,000 years, or myriads of years, = for ever, is frequent. I. xiv. III. 4: II. vi. VI. 3; IX. 2, 3; vii. II. 1—4: III. i. IX. 5; ii. III. 1, 2, 6, 7; *et al.* 豐年, plentiful years. II. iv. VI. 4: IV. i. [ii.] IV.; [iii.] IX.; iii. II. So, 有年, II. vi. VII. 1; and 康年, IV. i. [ii.] I.

幷 *ping* All together. II. iv. VIII. 3.

THE 52D RADICAL. 幺

幽 *yëw* (1) Dark, gloomy. II. i. V. 1. (2) To be of a dark colour. II. viii. IV. 3; X. 4. (3) 幽幽, descriptive of a hill, sombre in the distance. II. iv. V. 1.

幾 *ke* (1) To be near. = 近. III. iii. X. 6. 庶幾, to approximate to. What is approximated to generally follows; but in II. vii. IV. 3, the phrase stands absolutely, = to be in a tolerable condition. II. vii. III. 1, 2: IV. i. [ii.] III. (2) = 期, to expect, what might have been calculated on. II. vi. V. 4.

幾 *ke* (1) How. In the phrase 幾何, to be few. II. v. IV. 6. (2) A little time. I. viii. VII. 3: II. vii. III. 3.

THE 53D RADICAL. 广

序 *seu* Order; to arrange in order. III. ii. II. 3; III. 5: IV. i. [i.] VIII. 繼序, continuing the order, successor. IV. i. [i.] IV.; [iii.] I.

底 *te* To come to. II. iv. I. 2. (底止, to come to a stop). So, in II. v. I. 2; or perhaps 底 here = 止, to end.

庖 *p'aou* A kitchen. II. iii. V. 7.

庚 *kăng* (1) A calendaric stem-character. II. iii. VI. 2. (2) 倉庚, an oriole. See 倉. (3) 長庚, Lucifer, the morning star. II. v. IX. 6.

庤 *che* To provide. IV. i [ii.] I.

度 *too* Measures. III. iii. II. 5. 無度, beyond measure. I. ix. II. 1.

度 *toh* (1) To measure, to estimate, to calculate. II. v. IV. 4: III. i. VII. I, 6; ii. VI. 5; iii. II. 7: IV. ii. IV. 9. To be measured, to be according to rule. II. vi. V. 3. 帝度其心, God gifted him with the power of judgment. III. i. VII. 4. 咨度,—see 咨. (2) To throw the earth into building frames. III. i. III. 6.

庭 *t'ing* (1) The open court, or courtyard, in a palace. I. iii. XIII. 2; viii. III. 2; ix. VI. 1—3: II. iii. VIII. 1—3; iv. V. 5; v. I. 3: *et al.* 不庭方, States whose princes do not appear at court. III. iii. VII. 1; IX. 6. (2) To grow up straight. II. vi. VIII. 1.

庶 *shoo* (1) All,—forming the plural; numerous; in abundance. I. ii. IX. 1—3; v. III. 4: II. i. VI. 1; vi. III. 2; V. 3; *et al.* 庶民, the people. II. iv. VII. 4; v. II. 3: III. i. VIII. 1; iii. II. 6. 庶人, ordinary people. III. iii. II. 1. (2) Used adverbially, or as a conjunction. It may be, peradventure. I. viii. I. 3: II. v. IV. 2: III. ii. I. 8; iii. II. 12; VIII. 2. If but, would that. I. xiii. II. 1—3; II. iv. X. 2. 庶幾,—see 幾.

康 *k'ang* (1) To be joyful; tranquil, at ease; to bring to tranquillity. I. x. I. 1—3: II. vii. VI. 2: III. ii. VI. 1; VIII. 4: IV. i. [i.] V. = to rest idly. IV. i. [i.] VI. 康年, a fruitful year, or to bless the year. IV. i. [ii.] I. = prosperity. IV. iii. II. (2) The honorary title of king K'ang. IV. i. [i.] IX.

庸 *yung* (1) To be engaged in service. I. vi. VI. 3. To use, = to travel. I. viii. VI. 2. (2) Service, merit. III. iii. V. 3. (2) A large bell. IV. iii. I. Should have 金 at the side. (3) A surname. I. iv. IV. 3. (4) 附庸, a small State, attached to, or dependent on, a large one. IV. ii. IV. 3.

庾 *yu* Stacks in the fields. II. vi. V. 1; VII. 4.

廄 *këw* A stable. II. vii. II. 3, 4.

廓 *k'oh* Large;—meaning large States. III. i. VII. 1.

廛 *ch'eu* = a farm. I. ix. VI. 1.

廟 *mëaou* An ancestral temple. II. v. IV. 4: III. i. III. 5; VI. 3; iii. V. 4: IV. i. [i.] I.; ii. IV. 9. 寢廟,—see 寢.

廢 *fei* To be degenerated. II. v. X. 4. To let come to nought. III. iii. VII. 1. To remove. II. vi. V. 5.

廣 *kwang* To be broad or wide; to be large; to enlarge. I. i. IX. 1—3; v. VII. 1, 2: II. iii. III. 3: IV. i. [ii.] VII.; ii. III. 6.

廩 *lin* A granary. IV. i. [ii.] IV.

廬 *lu* Field-huts. II. vi. VI. 4. To erect booths. III. ii. VI. 3.

雝 *yung* 辟雝, name of a pavilion or hall, built by king Wăn. III. i. VIII. 3, 4; X. 6.

THE 54TH RADICAL. 廴

廷 *t'ing* The open court in a palace. *I. q.* 庭. I. x. II. 2: III. iii. II. 4.

建 *këen* To set up; to establish. II. i. VIII. 2; iii. V. 3: IV. ii. IV. 2; iii. V. 4.

THE 55TH RADICAL. 廾

弁 *pëen* A cap,—made of leather or deer-skin. I. v. I. 2; xiv. III. 2: II. vii. III. 1—3; VI. 4. —Of linen. IV. i. [iii.] VII. To wear a cap. I. viii. VII. 3.

弁 *pwan* With wings flapping. II. v. III. 1.

弄 *lung* To give to play with. II. iv. V. 8, 9.

THE 56TH RADICAL. 弋

弋 *yih* (1) To shoot,—with an arrow and string attached to it. I. vii. VIII. 1, 2: III. iii. III. 14. (2) A surname. I. iv. IV. 2.

式 *shih* (1) A law, or pattern. =regular as law. II. vi. V. 4. To keep the law or right. III. i. VI. 4. To be or afford a pattern to. III. i. IX. 3; iii. V. 2, 3; VI. 3: IV. iii. IV. 3. To follow a pattern, to imitate. III. iii. I. 5; VI. 2: IV. i. [i.] VII. (2) An initial particle,—redoubled in the same line. I. iii. XI. 1, 2: III. iii. I. 5. (3) The most frequent use of 式 is as a particle, to which we can hardly assign at times any meaning, while at other times it has the force of 以 or 用, and again of the copula. II. i. I. 2; ii. V. 1—4; iv. V. 1; VII. 9; X. 2; v. II. 3; vi. III. 4; vii. IV. 1, 2, 3: VI. 5; IX. 7: III. i. VII. 1; ii. IX. 1—5; iii. I. 3; III. 12; V. 6; VI. 8; VIII. 3; X. 7: IV. i. [i.] VIII.; ii. III. 7.

THE 57TH RADICAL. 弓

弓 *kung* A bow. I. vii. IV. 3; xi. III. 3: II. iii. I. 1—3; V. 5; VI. 4; vii. VI. 1; *et sæpe*.

弔 *tëaou* (1) To be sorrowful. I. xiii. IV. 2. (2) To pity. II. iv. VII. 3, 6: III. iii. X. 5.

弔 *teih* To come to. II. i. VI. 5 (神弔).

引 *yin* (1) To lead on. III. ii. II. 4. (2) To prolong; to be prolonged. II. vi. V. 6; III. iii. IX. 5.

弗 *fuh* (1) Not. I. iii. III. 1—3; v. II. 1—3; x. II. 1—3: II. i. V. 2; iv. VII. 4: III. iii. II. 3, 4; III. 1. (2) To remove, to take away. III. ii. I. 1. (2) 弗弗, descriptive of the wind blustering. II. v. VIII. 6.

弘 *hwang* Vast; to enlarge, to be enlarged. II. iv. VII. 2: III. ii. IX. 4; iii. XI. 6.

弟 *te* (1) A younger brother. I. ix. IV. 3. 兄弟,—see 兄. (2) In the phrase 豈(=愷)弟, to be easy and self-possessed. I. viii. X. 2: II. ii. IX. 3; X. 4; vii. V. 1: III. i. V. 1, 2, 3, 5, 6; ii. VII. 1—3; VIII. 1—6.

弨 *ch'aou* A bow unbent. II. iii. I. 1—3.

弭 *me* (1) To repress. II. iii. IX. 2. (2) The ends of a bow. II. i. VII. 5.

張 *chang* (1) To bend,—a bow. II. iii. VI. 4; vii. VI. 1: III. ii. VI. 1 (= to be prepared). (2) Large. III. iii. VII. 2. (3) A clan-name. II. iii. III. 6.

彊 *k'ëang* To be strong, violent. III. iii. I. 2, 3; VI. 5. = able-bodied labourers. IV. i. [iii.] V. 彊彊, descriptive of the vehement demonstrations of a magpie in defence of its mate. I. iv. V. 1, 2. The dictionary gives another meaning to this phrase, and the pronunciation of the character as *këang*.

彌 *me* To fulfil, complete. III. ii. I. 2; VIII. 2, 3, 4: IV. ii. IV. 1.

THE 58TH RADICAL. 彐

彝 *e* The normal nature of man. III. iii. VI. 1.

THE 59TH RADICAL. 彡

彤 *t'ung* Red. I. iii. XVII. 2: II. iii. I. 1—3.

彥 *yen* An accomplished and admirable man. I. vii. VI. 3.

彧 *yuh* 彧彧, descriptive of millet yielding luxuriantly. II. vi. VI. 3.

彭 *p'ăng* Name of a city or district, between Wei and Ch'ing. I. vii. V. 1.

彭 *p'ang* 彭彭. (1) To be numerous. I. viii. X. 3: II. i. VIII. 3: III. iii. VII. 4. (2) To be strong and handsome. IV. ii. I. 1. (3) Descriptive of a team of horses advancing without stopping. II. vi. I. 3: III. i. II. 8; iii. VI. 7.

THE 60TH RADICAL. 彳

役 *yih* (1) be away on the public service. I. vi. II. 1, 2; ix. IV. 1—3 (行役). 役車, service-carriages. I. x. I. 3. (2) Rows. III. ii. I. 4.

彼 *pe* *Passim*. More than 250 times. That, those. Often used in correlation with 此, this, these; and sometimes 彼此 = there, here. So 彼 alone, in I. vi. I.

1—3; X. I—3; *et al.* Following verbs and adjectives, it everywhere gives a vivid, descriptive force to the lines. *E.g.* I. iv. I. 1, 2. We must sometimes translate it by—they, as in II. iv. VIII. 12; and by then, as in. II. iv. IX. 1, where 彼此 = then and now.

往 *wang* To go to. I. iii. I. 2; V. 2: vii. XVII. 1, 2; XXI. 1, 2: II. i. VII. 6; VIII. 4; v. IV. 5; IX. 2; vi. III. 2, 3; V. 2: III. iii. III. 3; V. 6. The correlation of 往來 occurs in several of these instances.

征 *ching* (1) To go I. ii. X. 1, 2. To go on a commission. II. iii. VII. 1. Used of the march of time. II. v. II. 4. (2) To go on a military, punitive expedition. I. xv. III. 3; IV. 1—3: II. iii. III. 1, 2; V. 8; vi. III. 1: IV. ii. III. 6. To correct. III. iii. IX. 5. 征夫, an envoy and his suite, II. i. III 1; an officer, a soldier, IX. 2, 3, 4; viii. X 2, 3; III. iii. VI. 7.—The meaning in III. iii. III. 12 is uncertain. Probably, = *doings*.

徂 *tsoo* (1) To go to. I. v. IV. 4; xv. III. I—4: II. iii. V. 1; iv. IX. 6; vi. III. 1; V. 4, 5; *et al.* = on to. III. i. III. 4. 徂旅, the advancing troops, III. i. VII. 5. =henceforth. IV. i. [iii.] X. = to be fleet. IV. ii. I. 4. (2) 徂來. The name of a hill in Loo. IV. ii. IV. 9.

律 *leuh* 律律, to be high and steep. II. v. VIII. 6.

後 *how* Afterwards. I. ii. XI. 1: II. vii. X. 1, 2, 3. After nouns,=our preposition *after*, with and without 之 between them. I. x. XI. 4, 5: II. iv. VIII. 2. 我生之後, the after part of my life. I. vi. VI. 1—3. The future; descendants, posterity. I. iii. X. 3: II. ii. VII. 5; v. III. 8; vii. IX. 5: III. ii. IV. 5: IV. i. [ii.] VII.; X.; [iii.] IV; iii. V. 5 (後生). 後祿, a second blessing. II. vi. V. 6. 後車, an attendant carriage. II. viii. VI. 1—3. 先後, first and last. III. i. III. 9. 自我後, after me. III. iii. X. 7.

徐 *seu* Name of a province. III. iii. IX. 2, 3, 5, 6: IV. ii. IV. 7.

徒 *t'oo* (1) To go on foot. II. viii. III. 3. Foot soldiers. II. iii. V. 3, 7: III. iii. V. 7: IV. ii. III. 7; IV 5. (2) Followers, adherents. II. v. IV. 6. =rowers. III. i. IV. 3. (3) 司徒, the superintendent of the multitude, the minister of Instruction. II. iv. IX. 4: III. i. III. 5.

得 *tih* To get. I. iii. XVIII. 3; ix. VII. 1, 2; XXII. 1—3; xv. V. 1; *et al.* To get to be. I. viii. VI. 4. 得罪, to offend. II. iv. X. 6. To get on. II. v. I. 3. To get at. II. v. V. 8.

從 *ts'ung* (1) To follow; to pursue. I. ii. VI. 3; iii. V. 2; viii. II. 1—3; VI. 2; x. III. 1, 2; xi. II. 1; IV. 1—3; xii. IX. 1: III. iii. I. 5; II. 3; VII. 4: IV. ii. III. 1; *et al.* 從事, to discharge one's business. II. iv. IX. 7; vi. I. 1. 率從, to follow. II. viii. VIII. 4: IV. ii. IV. 6, 7. =and so. III. ii. III. 8. =hunting grounds. II. iii. VI. 2. To follow to the grave,—be buried with. I. xi. VI. 1—3. (2) From;—after the word it governs. II. iv. VIII. 3; X. 7.

從 *tsung* To plough lengthwise,—from north to south. I. viii. VI. 3 (衡從).

從 *tsung* Followers; attendants. I. viii. IX. 1—3.

御 *yu* (1) To drive a chariot; charioteers; chariot-men. I. vii. IV. 2: II. iii. V. 7; viii. III. 3; III. iii. V. 7: IV. ii. III. 7. (2) To set before,—as viands. II. iii. III. 6; VI. 4. (3) An attendant. III. ii. II. 2. 暬御, a familiar attendant. II. iv. X. 4. 傅御, a principal officer. III. iii. V. 3. (4) To provide against. I. iii. X. 6. (5) To have at one's side. I. vii. VIII. 2 (在御).

御 *ya* To meet. I. ii. I. 1. = to invoke. II. vi. VII. 2. III. i. VI. 2 is doubtful; and, indeed, the pronunciation, in the other cases, was not peculiar anciently.

徧 *p'ëen* All round, universally. I iii. XV. 2, 3: II. i. VI. 5.

復 *fuh* (1) To come or go back, to return. I. xv. VI. 3: II. iv. III. 1—3; IV. 1, 2. Again. III. ii. VI. 2. To get back, to recover. IV. ii. IV. 8 (2) =never to leave. II. v. VIII. 4. To promote repeatedly. III. iii. III. 11. (2) A hut like a kiln. III. i. III. I. (4) 復關, a place in Wei. I. v. IV. 2.

微 *we* (1) To be small, decayed. I. iii. I. 5; XI. 1, 2; xv. I. 2. Used of the sun or moon in an eclipse. II. iv. IX. 1. (2) = 非, it is not that...I. iii. I. 1. = 無, if not, without. I. iii. XI. 1, 2. 寧......微, it is better that...than that—II. i. V. 2. (3) Ulcerated legs. II. v. IV. 6.

德 *tih* *Passim.* Virtue, virtuous. I. iii. IV. 3; VIII. 4; X. 1, 5; xv. VII. 2: II. i. I. 2; ii. VII. 3, 4; *et sæpe.* Used for conduct generally. I. v. IV. 4: II. viii. V. 7. Good conduct. II. i. V. 3 (失德); VI. 5. Kindness. II. iv. X. 1; v. VIII. 4.; III. ii. III. 1. 滔德, insolent dispositions. III. iii. I. 2.

徹 *ch'eh* (1) To arrange the land according to a system of mutual cultivation. III. ii. VI. 5 (徹田); iii. V. 3; VIII. 3 (徹彊土). (2) To be pervious, explicable

II. iv. IX. 8. (3) To remove, to take away. I. xv. II. 2: II. iv. IX. 5; vi. V. 5.

徽 *hwuy* Good, admirable. II. vii. IX. 6: III. i. VI. 1.

THE 61st RADICAL. 心

心 *sin* The heart, the mind. *Passim.* About 140 times. I. ii. III. 1—3; iii. I. 2—5; II. 1, 2, 4; III. 3, 4; V. 1; VI. 2; VII. 4; *et sæpe.* 公侯腹心, head and heart to—the confidant of—his prince. I. i. VII. 3. 秉心, to keep one's heart,—in such and such a state. I. iv. VI. 3: II. v. III. 6.: III. iii. III. 3, 8. 因心,—see 因. 甘心, to be satiated or weary in heart. I. v. VIII. 3. 小心,—see 小. 有心, to have in the mind, thoughts. II. v. IV. 4. The heart of a plant, its inner branches. I. iii. VII. 1.

必 *peih* Must. I. iii. XII. 1; viii. VI. 3; ix. IV. 3; xii. III. 2, 3: II. v. III. 3.

忉 *taou* 忉忉, descriptive of the heart full of sorrow and distress. I. viii. VII. 1; xii. VII. 1; xiii. I. 1.

忌 *ke* (1) To dread; to hate. III. iii. III. 10; X. v. (2) A final particle. I. vii. IV. 2, 3. Interchanged with 其, 記, 己, and 近.

忍 *jin* To endure,—to see or allow anything. II. v. III. 6; X. 1: III. iii. IV. 4. 忍心, hard-hearted. III. iii. III. 11.

忒 *t'ih* (1) To err, to mistake. I. xiv. III. 3: III. iii. II. 12: IV. ii. IV. 3. To be deceitful, changeable. III. iii. X. 4.

忖 *tsun* To reflect. II. v. IV. 4.

忘 *wang* To forget; to be forgotten. I. iii. IV. 3; vii. IX. 2; xi. V. 2; VII. 1—3: II. ii. IX. 2; iii. IX. 2; v. VII. 3; vi. IV. 1; viii. IV. 4: III. ii. V. 2: IV. i. [i.] IV.; [iii.] I.

忝 *t'ëen* To disgrace. II. v. II. 4: III. iii. X. 7.

忡 *chung* 忡忡, I. ii. III. 1: II. i. VIII. 5, and 有忡, I. iii. VI. 2. Descriptive of the heart agitated with grief.

忮 *che* To be envious. I. iii. VIII. 4. To be hurtful. III. iii. X. 4.

忱 *shin* To be trust-worthy. III. i. II. 1.

念 *nëen* To think of. I. iii. X. 6; xiv. IV. 1—3: II. iii. IX. 1, 2; iv. VIII. 1, 3, 10, 12; v. II. 1; vi. III. 1—3; viii. V. 3, 5: III. i. I. 1, 5, 6; iii. II. 3; III. 4, 7: IV. i. [i.] IV.; [iii.] I.

忽 *hwuh* To destroy utterly. III. i. VII. 8.

怒 *noo* To be angry, anger. I. iii. I. 2; X. 1; v. IV. 1: II. iv. VII. 5; v. IV. 2; vi. III. 2; VII. 3: III. i. VII. 5; ii. X. 8; iii. III. 4; IV. 6 (侮怒); IX. 4: IV. ii. III. 2 (to be impatient).

怓 *nëaou* 惛怓, a braggart. III. ii. IX. 2.

怙 *hoo* To depend on. I. x. VIII. 1: II. v. VIII. 3.

怛 *tan* 怛怛, I. viii. VII. 2, and 怛 alone. To be pained with sorrow.

思 *sze* *Passim.* Nearly 90 times. (1) To think of; thoughts. I. iii. I. 4, 5; II. 3, 4; III. 4; V. 3; VIII. 3; XIII. 4: XIV. 1, 4; iv. X. 2; v. IV. 5, 6; vi. IX. 1, 2; *et sæpe.* = to strive, think earnestly. IV. i. [iii.] I. 思服, to cherish in the breast. I. i. I. 2. (2) A final particle. I. i. IX. 1: II. i. VII. 6; VIII. 4; ii. V. 4; iv. II. 3; *et al.* (3) An initial particle. II. vii. IV. 1: III. i. I. 3; VII. 1; ii. VI. 1: IV. i. [i.] X.; [ii.] VIII.; [iii.] VI.; ii. III. 1, 2, 3. (4) A medial particle. II. vii. I. 4; IV. i. [iii.] VII. Wang Yin-che would also thus construe 思 in 寤寐思服, I. i. I. 2, and in 無思不服, III. i. X. 6.—思 is read in the 3d tone, in II. iv. VI. 7, and the dict. explains it by 悲, to be sad. This is not necessary.

怠 *tae* (1) To be insolent. II. vii. VI. 5. (2) To be idle. IV. iii. V. 4.

急 *keih* To be urgent; urgent circumstances. II. i. IV. 2; iii. III. 1.

性 *sing* Used as meaning—life. III. ii. VIII. 2, 3, 4.

怨 *yuen* To complain, repine; resentment. I. v. IV. 6: II. iv. VII. 9; X. 6; vii. IX. 4: III. i. VI. 2; ii. V. 3; iii. I. 4. = faults. II. v. VII. 3. 歛怨, to contract enmities. III. iii. I. 4.

怭 *peih* 怭怭, to be rude. II. vii. VI. 3.

怲 *ping* 怲怲, to be full of grief. II. vii. III. 2.

恃 *she* To depend on. II. v. VIII. 3.

恆 *kăng* (1) The moon in her 2d quarter, advancing to be full. II. i. VI. 6. (2) Everywhere. = to plant everywhere. III. ii. I. 6.

恆 *hăng* Constant, permanent. II. vi. III. 4, 5.

恌 *t'ëaou* To be mean. II. i. II. 2.

恐 *k'ung* To be afraid or apprehensive. I. iii. X. 5: II. v. VII. 1, 2.

恤 *seuh* (1) To pity, to feel sorrow; sorrow. II. i. IX. 4, iv. I. 1—3; v. VIII. 3: III. iii. III. 5. (2) To regard, to care about. I. iii. X. 3: II. v. III. 8.

恥 *ch'e* To be ashamed, shame. II. v. VIII. 3; vii. VI. 5.

恩 *găn* Kindness. 恩斯, kindly. I. xv. II. 1.

恪 *k'oh* To be reverent. IV. iii. I.

恫 *t'ung* To be dissatisfied. III. i. VI. 2. 哀恫, = alas! III. iii. III. 7.

恭 *kung* To be humble to, to be respectful. II. v. II. 6; III. 3 (恭敬); vii. VI. 3 (其恭, their reverence, they in their respectfulness); III. i. VII. 5; iii. II. 9; IV. 7 (敬恭): IV. iii. I (温恭).

息 *seih* (1) To rest. I. ii. VIII. 2; vii. XII. 2; x. XI. 2; xiv. I. 2: II. v. IX. 3; vi. I. 4; III. 5 (安息); vii. X. 1. (2) 奄息, —see 奄. (3) 息 used for the final 思. I. i. IX. 1.

悁 *yuen* 悁悁, to be full of grief. I. xii. X. 2.

悄 *tsëaou* 悄 and 悄悄, to be full of grief and care. I. iii. I. 4; xii. VIII. 1: II. i. VIII. 2.

悉 *seih* All, completely. II. iii. VI. 3.

悔 *hwuy* To repent, to regret. I. ii. XI. 1; vii. XIV. 1, 2: III. i. VII. 4; ii. II. xii. To give cause for regret. III. ii. I. 8. 悔怒, to be angry with. III. iii. IV. 6.

悖 *pei* To be disordered and distressed. III. iii. III. 13.

悠 *yĕw* Only once alone, in IV. i. [iii.] II. To be distant, far-reaching. 悠悠. (1) Descriptive of long and anxious thinking. I. i. I. 2; iii. V. 2; VIII. 3; XIV. 4; vii. XVII. 1, 2; xii. IX. 2. (2) Descriptive of length and distance. I. iv. X. 1; v. I. 1—3; x. VIII. 1—3: II. iv. IX. 8; viii. III. 1. So, 悠遠, II viii. VIII. 1, 2. (3) Descriptive of a procession as long and slow. II. iii. V. 7.

患 *hwan* Calamity. IV. i. [iii.] IV.

悲 *pei* To be sad. I. xv. III. 1; VI. 4: II. i. IX. 2; vi. IV. 2: III. iii. X. 6. 傷悲 —see 傷.

悸 *k'e* Descriptive of the ends of a sash hanging jauntily down. I. v. VI. 1, 2.

悼 *taou* To be sad. I. iii. V. 1; v. IV. 5; xiii. I. 3.

惄 *neih* (1) To be hungry. I. i. X. 1. (2) To think sorrowfully. II. v. III. 2.

情 *ts'ing* Kindliness, jolliness. I. xii. I. 1.

惔 *tan* To be all on fire in the mind. II. iv. VII. 1. With blazing fury. III. iii. IV. 5.

惕 *t'eih* 惕惕, to be full of trouble and grief. I. xii. VII. 2.

惙 *cheueh* 惙惙, to look very sad. I. ii. III. 2.

惟 *wei* To think solemnly,—in connection with sacrifice. III. ii. I. 7.

惠 *hwuy* (1) To be kind; kindly, I. iii. V. 2; vii. XIII. 1, 2 (惠然: II. iv. VII. 5; v. III. 7: III. iii. II. 6. To love, to cherish, to favour. I. iii. XVI. 1—3: III. ii. IX. 1—5; iii. IV. 8; IX. 1: IV. i. [i.] IV. (2) To accord with. II. vi. V. 6: III. i. VI. 2; iii. III. 8; V. 8: IV. i. [i.] II. To be docile. I. iii. III. 4.

惡 *woo* To hate; hatred. I. vii. VII. 1: II. iv. VII. 5: III. ii. V. 3: IV. i. [ii.] III.

惡 *goh* Wickedness. II. iv. VII. 8; X. 2.

惴 *chuy* 惴惴, to look anxious and uneasy. I. xi. VI. 1—3: II. v. II. 6.

惸 *këung* (1) Solitary, helpless. II. iv. VIII. 13. (2) 惸惸, to be sad. II. iv. VIII. 3.

惛 *hwăn* 惛怓, noisy braggarts. III. ii. IX. 2.

愆 *k'ëen* To go wrong, to err; errors. II. i. V. 3; vi. V. 4: III. ii. V. 4; iii. I. 5; II. 7. =to protract. I. v. IV. 1.

愈 *yu* More. II. vi. III. 3. 愈愈, to go on increasing. II. iv. VIII. 2.

愉 *yu* To enjoy. I. x. II. 1.

意 *e* To think of. II. iv. VIII. 10.

愒 *k'e* To find rest. II. vii. X. 2: III. ii. IX. 4.

愚 *yu* Stupid, stupidity. II. iii. VII. 3: III. iii. II. 1; III. 10.

愛 *yae* (1) To love. I. iii. XVII. 1; viii. IV. 4; III. iii. VI. 6. (2) To grudge. I. vii. II. 1—3: III. iii. IV. 1.

感 *kan* To touch. I. ii. XII. 3.

慍 *wăn* To be hated; anger. I. iii. I. 4: III. i. III 8.

愧 *kwei* To be ashamed. II. v. V. 3: III. iii. II. 7.

愬 *soo* To complain. I. iii. I. 2.

愼 *shin* (1) To be careful of. I. iii. III. 4; ix. IV. 1—3; II. v. VI. 3: III. ii. IX. 3; iii. II. 2, 5, 8; III. 8: IV. ii. III. 4. To guard

against. II. iv. II. 3. (2) Really, indeed. II. v. IV. 1.

愾 *he* — The sound of a sigh. Ah me! I. xiv. IV. 1—3.

慄 *leih* — To be afraid. I. xi. VI. 1—3.

慅 *saou* — To be agitated I. xii. VIII. 2.

慆 *t'aou* — (1) To pass away. I. x. I. 3 (read *t'ow*). (2) 慆慆, for a long time. I. xv. III. 1—4.

慇 *yin* — 慇慇, to be pained in mind. II. iv. VIII. 12: III. iii. III. 4.

慉 *hëuh* — To nourish. I. iii. X. 5.

慘 *ts'an* — To be miserable. 慘, and 慘慘. I. xii. VIII. 3: II. iv. VIII. 11; vi. I. 5, 6: III. iii. II. 11.

慝 *t'eih* — Evil, wrong; to do the evil thing. I. iv. I. 2: III. ii. IX. 3; iii. X. 4.

慢 *man* — To move slowly. I. vii. IV. 3.

慮 *leu* — To exercise forethought. II. iv. X. 1.

慰 *wei* — To soothe, to comfort. I. iii. VII. 4: II. vii. IV. 4: III. i. III. 4; iii. VI. 8.

慱 *twan* — 慱慱, to be grieved. I. xiii. II. 1.

慶 *k'ing* — To be happy; to rejoice in. II. vi. V. 6; III. iii. VII. 5. To felicitate. II. vi. VII. 2, 4. Happiness, prosperity. II. vi. V. 2; vii. X. 2: III. i. VII. 3: IV. ii. IV. 4.

憂 *yëw* — *Passim.* About 80 times. To be sorrowful; grief, troubles. I. ii. III. 1, 2; iii. I. 1, 4, 5; II. 1, 2; VI. 2; XIV. 4; XV. 1; iv. X. 1; v. IX. 1—3; ix. III. 1, 2; x. I. 3; III. 2; *et sæpe.* The combinations of 憂心, 心憂, 心之憂, where 之 is an expletive, and of 憂傷, to be wounded with sorrow, are constantly met with.

憎 *tsăng* — To hate, to dislike. I. viii. I. 3: II. iv. VIII. 4; IX. 7: III. i. VII. 1.

憖 *yin* — To force one's-self to do a thing. II. iv. IX. 6.

憚 *tan* — To dread, to shrink from. II. viii. VI. 2, 3: III. iii. IV. 5.

憚 *to* — To be toiled. II. v. IX. 3; vi. III. 2.

憩 *k'e* — To rest. I. ii. V. 2. *I. q.* 愒

憬 *këung* — To be awakened or aroused to right views. IV. ii. III. 8.

憮 *woo* — Great. II. v IV. 1.

憲 *hëen* — (1) A pattern. II. iii. III. 5; vii. I. 3: III. iii. V. 7. (2) 憲憲, to be indolent and self-complacent. III. ii. X. 2.

懆 *tsaou* — 懆懆, to be sorrowful. II. viii. V. 5.

應 *ying* — Ought, of right. IV. i. [iii.] X.

應 *ying* — (1) To respond to. III. i. IX. 4. (2) Name of a small drum. IV. i. [ii.] V. (3) 應門, one of the gates in the royal palace. III. i. III. 7.

懌 *yih* — To be pleased. I. iii. XVII. 2 (說懌): II. iv. XII. 8; vii. III. 1 (說懌): IV. iii. I. (夷懌). =to be kind and gentle. III. ii. X. 2.

懟 *t'uy* — To excite dissatisfaction. III. iii. I. 3.

懠 *tse* — To be angry. III. ii. X. 5.

憯 *ts'an* — (1) =曾, has, already. II. iv. VII. 1; IX. 3: III. ii. IX. 1; iii. IV. 6. (2) 憯憯, to be full of sorrow. II. iv. X. 4.

懮 *yëw* — In the phrase 懮受, anxious longings. I. xii. VIII. 2.

懰 *lëw* — To be lovely. I. xii. VIII. 2.

懲 *ch'ing* — To repress; to correct. II. iii. IX. 3; iv. VII. 2, 9; VIII. 5; IX. 3: IV. ii. IV. 5. To condemn one's-self. IV. i. [iii.] IV.

懷 *hwae* — About 40 times. To cherish in the mind, to think of with anxiety and interest. I. i. III. 1, 2; ii. XII. 1; iii. V. 4; VIII. 1; XIV. 1; iv. VII. 3; X. 3; *et sæpe.* =to cheer. I. xiii. IV. 4. = the breast. II. v. VII. 2. 傷懷, to be hurt in one's affections. II. viii. V. 3. =to bring on one's-self. III. i. II. 3. =to attract the regards of. IV. i. [i.] VIII. = to phrase, to salute. IV. ii. III. 8.

懼 *keu* — To fear. II. v. VII. 1, 2.

懿 *e* — (1) Probably = deep. I. xv. I. 2. (2) Admirable. III. iii. VI. 1; X. 3: IV. i. [i.] VIII.

戁 *jen* — To be fearful. IV. iii. IV. 5.

THE 62D RADICAL. 戈

戈 *ko* — A lance or spear. I. xi. VIII. 1; xiv. II. 1: III. ii. VI. 1: IV. i. [i.] VIII (干戈).

戊 *mow* — A calendaric stem-character. II. iii. VI. 1.

戍 *shoo* — To be stationed on guard on the borders. I. vi. IV. 1—3: II. i. VII. 2.

戎 *jung* — (1) Weapons of war. III. iii. IX. 1. = war. II. iv. X. 4. Warlike. III. iii. II. 4. (2) A war-chariot. With and without

車. I. xi. III. 1: II. i. VII. 4; iii. III. 1, 4, 5; IV. 4: IV. ii. III. 7. (3) Name of the wild tribes of the west. II. i. VIII. 5: IV. ii. IV. 5. (4) You, your. III. ii. IX. 4; iii. V. 7; VI. 3; VII. 1. (5) Great. III. i. III. 7 (=great affairs); VI. 4: IV. i. [i.] IV. (6) To help. II. i. IV. 4. (7) 蒙戎, descriptive of furs much worn. I. iii. XII. 3.

成 *shing ch'ing* 40 times. (1) To complete. I. i. IV. 3; ii. I. 3; iii. VI. 4: II. iii. III. 2; v. VI. 1, 2; *et sæpe*. To be completed; the completion. I. viii. XI. 2: II. iii. V. 8; iv. X. 4; v. I. 4; *et sæpe*. 成人, grown-up men, III. i. VI. 5; experienced men, III. iii. I. 7. 成命, the determinate appointment. IV. i. [i.] VI. = perfect rules. IV. i. [ii.] I. 思成, the realization of one's thoughts. IV. iii. I.; II. (2) To make peace, a pacification. III. i. III. 9; and, perhaps, II. iv. VII. 6. (3) = to pledge. I. iii. VI. 4. (4) = 誠, if indeed. II. iv. IV. 3. (5) The honorary title,—king Ch'ing. IV. i. [i.] IX. (6) 成湯, T'ang, the Successful. IV. iii. V. 1.

戒 *këae* (1) To take precautions; to be cautious. I. vii. IV. 1: II. vi. VIII. 1: III. iii. II. 4, 5; IX. 1: IV. iii. II. (2) To warn. II. i. VII. 5; vi. V. 5: III. iii. IX. 2.

我 *go* *Passim*. The first pronoun, personal and possessive. More than 300 times.

戕 *tsëang* To injure. II. iv. IX. 5.

或 *hwoh* (1) Some; some one; something. II. iv. VI. 1; v. I. 5, 6, 7; vi. I. 4, 5, 6; V. 2, 3; VII. 1; X. 3: III. ii. I. 7; II. 1, 2: IV. i. [iii.] VI. Or. II. iii. X. 1, 2. Either...or. II. iii. VI. 3. = if. II. v. IX. 5. Wang-Yin-che argues that in all these cases 或 = 有;—and correctly. And perhaps we ought to construe in the same way. I. ii. VIII. 1; xv. II. 2: II. i. VI. 6 (In this case Yin-che says 或 is only an expletive). (2) = 又, also, and. II. vii. VI. 5.

戚 *ts'eih* (1) A battle-axe. III. ii. VI. 1. (2) Distress. to be sorrowful. II. vi. III. 3. (3) To be closely related and attached. 戚戚, III. ii. VI. 1. (4) 戚施, a hunchback. I. iii. XVIII. 3.

戟 *keih* A lance;—used in a chariot. I xi. VIII. 2.

戢 *tseih* To collect. (1) To collect one's self. II. vii. I. 3. (2) To fold up,—as a bird its wings. II. vii. II. 2; viii. V. 7. (3) To call in,—as arms. IV. i. [i.] VIII.

戩 *tsëen* Entirely. II. i. VI. 2.

截 *tsëeh* To cut off;—meaning to be secured, to be guarded, to be restrained. III. iii. IX. 4: IV. iii. IV. 2, 6; V. 1.

戰 *chen* 戰戰, to be apprehensive. II. v. I. 6; II. 6

戲 *he* To joke; in jest. I. v. I. 3: II. iv. VII. 1: III. ii. X. 8 (戲豫).

THE 63D RADICAL. 戶

戶 *hoo* A door. I. x. V. 3; xv. I. 5; II. 2: II. iv. V. 2.

戾 *le* (1) To come to, up to. II. iii. IV. 3; v. II. 1; X. 7; vii. VIII. 5: III. i. V. 3: IV. i. [ii.] III.; V.; ii. III. 1—3. (2) To settle. II. iv. X. 2: III. iii. III. 16; IV. 8. (3) Miseries. II. iv. VII. 5. To do violence. III. iii. II. 1.

房 *fang* (1) A room. I. vi. III. 1. (2) 大房, a large stand,—used at feasts and sacrifices. IV. ii. IV. 4.

所 *so* (1) A place. II. iii. VI. 2: III. iii. IV. 4; IX. 4: IV. iii. II. V. 1 (其所, their places, = their country). 公所, the duke's place, where he is. I. vii. IV. 1. 我所, our proper place. I. ix. VII. 1. So in I. x. VIII. 1; xv. VI. 2. (2) Where, the place where. I. ii. V. 1—3: II. iii. VI. 2; iv. I. 1, 2; VII. 7; X. 3; v. III. 4: III. i. V. 5; iii. III. 3, 4: IV. iii. III. That which; he who. I. iii. XII. 3; iv. II. 1, 2, 3; X. 4; xi. IV. 1—3; xv. II. 3: II. i. VII. 5; iv. II. 1, 2; X. 2; v. II. 4; IX. 1; viii. I. 1: III. i. V. 5; iii. III. 8. Nearly = 所以. II. vii. VIII. 2, 3.

扁 *pëen* Low, thin. II. viii. V. 8 (有扁).

扈 *hoo* 桑扈, the green-beak. II. v. II. 5; vii. I. 1, 2.

THE 64TH RADICAL. 手

手 *show* The hand. I. iii. V. 4; XIV. 3; XVI. 1, 2, 3; v. III. 2 (= the fingers); vii. IV. 3; VII. 2; ix. I. 1 (= the fingers); xi. II. 1; xv. II. 3 (of a bird's claws): III. iii. II. 10. With the hand. II. vii. VI. 2.

才 *ts'ae* To be strong. IV. ii. I. 2.

扤 *wŭh* To shake. II. iv. VIII. 7.

扶 *foo* 扶蘇, the name of a tree,—probably the mulberry. I. vii. X. 1.

承 *ch'ing* (1) To bear, to bring in. II. i. I. 1: IV. iii. III. (2) 承祀, to present sacrifices. IV. ii. IV. 3. (2) To honour, to be honoured. III. iii. II. 6: IV. i. [i.] I. (3) To continue. I. xi. X. 1, 2: II.; i. VI. 6. (4) To withstand. IV. ii. IV 5.

抑 *yih* (1) An initial particle. I. vii. IV. 2, 3: II. iv. IX. 5. (2) To be elegant, handsome. I. viii. XI. 1. (3) 抑抑, to be self-restrained. II. vii. VI. 3: III. ii. V. 3; iii. II. 1.

投 *t'ow* To throw to, to present. I. v. X. 1, 2, 3: II. v. VI. 6: III. iii. II. 8. 投兎, a rabbit throwing itself on some one for protection. II. v. III. 6.

抗 *kang* To set up. II. vii. VI. 1.

折 *cheh* To break. I. vii. II. 1—3; viii. V. 3.

抱 *p'aou* To carry, to bear in the arms. I. ii. X. 2; v. IV. 1: III. iii. II. x.

抽 *ch'ow* To take out,—as a weapon to use it. I. vii. V. 3. To pluck up,—as thorns. II. vi. V. 1.

拂 *fuh* To oppose. III. i. VII. 8.

拊 *foo* To keep the hand on, = to encourage. II. v. VIII. 4.

拔 *pah* The end of an arrow. I. xi. II. 1.

拔 *pei* To be cleared away, to be thinned. III. i. III. 8; VII. 3.

拚 *fan* The appearance of a bird in flight. IV. i. III. 4.

招 *chaou* To beckon to. I. vi. III. 1, 2. 招招, descriptive of a person beckoning. I. iii. IX. 2.

拜 *pae* (1) To bend,—as a branch. I. i. V. 3. (2) To bow in obeisance. III. iii. VIII. 5, 6.

括 *kwoh* To come to. I. vi. II. 2.

括 *hwoh* To meet with. II. vii. IV. 1.

拮 *keeh* 拮据, to seize and grasp with the claws. I. xv. II. 2.

拳 *keuen* Strength. II. v. IV. 6.

拾 *shih* An armlet used by archers. II. iii. V. 5.

挃 *chih* 挃挃, descriptive of the noise made by grain in reaping. IV. i. [iii.] VIII.

指 *che* To point to. I. iv. VII. 1.

按 *goh* To stop, to repress. III. i. VII. 5.

挑 *t'ëaou* To be volatile. I. vii. XVII. 3 (挑達).

振 *chin* In the 3d tone. (1) To shake. I. xv. I. 7. (2) To call in or back. In the phrase 振旅, II. iii. IV. 3. (3) 振 and 振振, the appearance of a flock of birds on the wing. IV. i. [ii.] III.; ii. II. 1, 2. (4) From. IV. i. [iii.] V. In the 1st tone. 振振. (1) To be numerous. I. i. V. 1. (2) To be noble-like. I. i. XI. 1—3: ii. VIII. 1—3.

挹 *yih* To lade out. II. v. IX. 7: III. ii. VII. 1—3.

挾 *heëh* To hold, to grasp,—as an arrow on the string. II. iii. VI. 3. = to possess, to hold. III. i. II. 1; ii. II. 3.

捄 *k'ëw* To be long and curved. II. v. IX. 1, 6: IV. i. [iii.] VI (有捄).

捄 *keu* To carry earth in baskets. III. i. III. 6.

捋 *leueh* To gather, to pluck. I. xv. II. 3: III. iii. III. 1 (捋采). Probably, = to rub,—to rub out seeds. I. i. VIII. 2.

捫 *mun* To hold. III. iii. II. 6.

据 *keu* 拮据,—see 拮.

捷 *tsëeh* (1) A victory II. i. XII. 4. (2) 捷捷, descriptive of rapid marching. III. iii. VI. 7.

捷 *ts'ëeh* 捷捷, to be clever. II. v. VI. 4.

掇 *chueh* To take, to gather. I. i. VIII. 2.

授 *show* To give, to give out. I. vii. I. 1—3; xv. I. 1, 2: III. ii. II. 1, 2: IV. i. [ii.] IX.

掊 *pow* To exact. In the phrase 掊克, extortionate exactors. III. iii. I. 2.

掌 *chang* In the phrase 鞅掌, to be over-burdened. II. vi. I. 5.

掎 *ke* To follow the lean of a tree in felling it. II. v. III. 7.

掘 *këuh* = 堀, the hole of an insect. I. xiv. I. 3 (掘閱).

掤 *ping* The cover or lid of a quiver. I. vii. IV. 3.

控 *k'ung* (1) To bring up, to check,—as horses. I. vii. IV. 2. (2) To appeal. I. iv. X. 4.

推 *t'uy* To push away, to decline responsibility. III. iii. IV. 3.

揄 *yu* To scoop out,—as from a mortar. III. ii. 1. 7. Read *yow*.

揆 *kwei* To measure, to examine. I. iv. VI. 1.

揉 *jow* To keep in order. III. iii. V. 8.

提 *te* To hold. III. iii. II. 9. 提提. (1) To look easy and unembarassed. I. ix. I. 2. (2) Descriptive of birds in a flock. II. v. III. 1.

揖 *yih* To bow to,—with the hands to the breast. I. viii. II. 1—3.

揖 *tseih* 揖揖, descriptive of locusts clustering together. I. i. V. 3.

握 *uh* To grasp in the hand. = a stalk. I. xii. II. 3. A handful. II. v. II. 5.

揥 *ch'e* A comb-pin. I. iv. III. 2; ix. I. 2.

揚 *yang* (1) To impede, and so fret and expand water. I. vi. IV. 1—3; vii. XVIII. 1, 2; x. XIII. 1—3. (2) High and spreading branches. I. xv. I. 3. (3) A high forehead. I. iv. III. 2, 3; vii. XX. 1, 2; viii. XI. 1, 3. (4) To display, to be displayed. I. vii. XV. 2: III. iii. VIII. 6: IV. ii. III. 6. Used of flames blazing. II. iv. VIII. 8. Of a bird on the wing. II. iii. IX. 2: III. i. II. 8. Of the movement of the eyes. I. viii. XI. 1. (5) To scatter,—as chaff. II. v. IX. 7 (箕揚). (6) A battle-axe. III. ii. VI. 1.

揭 *k'e* To hold up one's clothes,—in crossing a stream. I. iii. IX. 1.

揭 *këeh* (1) 揭揭, to be rank and tall,—descriptive of the growth of rushes. I. v. III. 4. (2) To lift up, to be lifted up. II. v. IX. 7. Applied to a tree uprooted. III. iii. I. 8.

援 *yuen* To lay hold of, to cling to. III. i. VII. 5 (畔援, to reject this and cling to that). In st. 7, 鉤援 = hooked grapplers, = scaling ladders.

搏 *poh* To seize, to strike. II. iii. V. 2.

搔 *saou* To scratch. I. iii. XVII. 1.

搖 *yaou* To shake. I. xv. II. 4 (漂搖). 搖搖, to be agitated. I. vi. I. 1.

搜 *sow* The whizzing sound of a rapid arrow. IV. ii. III. 7 (其搜).

摧 *tsuy* (1) To thrust at, to censure. I. iii. XV. 3. (2) To be extinguished. III. iii. IV. 3. (3) To feed with forage. II. vii. II. 5, 4. The dictionary gives the pronunciation in this case as—*tso*; but the rhyme is *tsuy*.

摯 *che* The name of a State. III. i. II. 2.

摻 *san* (1) To grasp. I. vii. VII. 1, 2 (摻執). (2) 摻摻, to be delicate-looking,—as a lady's fingers. I. ix. I. 1.

摽 *pëaou* (1) To fall down, to drop. I. ii. IX. 1—3. (2) 有摽, descriptive of beating one's breast. I. iii. I. 4.

撥 *poh* (1) To rule, to order. IV. iii. V. 2. (2) To be uprooted. III. iii. I. 8.

播 *po* To sow. I. xv. I. 7: II. vi. VIII. 1: IV. i. [ii.] II.; [iii.] V.; VI.

撮 *tsoh* A small cap. II. viii. I. 2.

撻 *t'ah* To be rapid. IV. iii. V. 1.

擇 *tsih* To choose. II. iv. IX. 6.

擊 *keih* To beat. I. iii. V. 1; xii. I. 2, 3: II. vi. VII. 2.

據 *keu* To depend on. I. iii. I. 2.

擣 *taou* To pound, to be pounded. II. v. III. 2.

攘 *jang* (1) To take. II. vi. VII. 3. (2) To remove, to thin. III. i. VII. 2. (3) = a thief. III. iii. I. 3.

攜 *hwuy* To take by the hand; to carry in the hand. I. iii. XVI. 1—3: III. ii. X. 6; iii. II. 10.

攝 *sheh* To assist. III. ii. III. 4.

攪 *këaou* To perturb. II. v. V. 4.

THE 65TH RADICAL. 支

支 *che* (1) Branches. I. v. VI. 1. (2) The younger sons, and sons by concubines, of the royal family. III. i. I. 2.

THE 66TH RADICAL. 攴

收 *show* (1) To receive. IV. i. [i.] II. (2) To take,—as in a snare. III. iii. X. 2. (2) To take up, to remove. III. iii. X. 1. (3) The back and front of a carriage. I. xii. III. 1.

攸 *yew* A synonym of 所. A place. III. iii. VII. 5. That which. II. vi. V. 3. The place which, the place or individual where, wherein. II. ii. IX. 4; iv. V. 3, 4; vi. VII. 1; vii. VIII. 4: III. i. III. 7; IV. 2; VII. 8; VIII. 2; X. 4, 5: ii. I. 1; III. 4; IV. 4; V. 4; VII. 2, 3. Whereby, IV. ii. III. 5.

改 *kae* To change. I. vii. I. 1—3; xv. I. 5. 不改 unchangeable. II. viii. I. 1.

攻 *kung* To work, = to polish. II. iii. X. 2. To take work in hand. III. i. VIII. 1. To be put in good order, to be made strong. II. iii. V. 1.

政 *ching* Government. I. iii. XV. 2, 3: II. iv. VII. 6; IX. 2; vi. III. 3: III. i. VII. 1; iii. II. 3; VI. 3: IV. iii. IV. 4.

故 *koo* (1) A cause, a reason for. I. iii. XI. 1. For the sake of;—following its regimen. I. vii. XII. 1, 2: II. i. VII. 1; iv. IV. 1, 2. (2) Old intercourse. I. vii. VII. 1. = forefathers. I. x. VII. 1. 故老, old ministers. II. iv. VIII. 5.

教 *këaou* To teach; instruction. II. v. II. 3; vii. IV. 2; IX. 2, 6; viii. VI. 1—3: III. iii. II. 11; X. 3: IV. ii. III. 2.

敏 *min* (1) To be diligent, to be active. II. vi. VII. 3: III. i. I. 5; iii. VIII. 4. (2) The great toe. III. ii. I. 1.

救 *këw* To help, to relieve. I. iii. X. 4: III. ii. X. 4 (救藥); iii. X. 7.

敕 *ch'ih* To be careful. II. vi. V. 4.

敖 *gaou* (1) To saunter about; to enjoy one's self. I. iii. I. 1 (以敖以遊); viii. X. 4 (遊敖): II. i. I. 2. (2) 敖敖, to be tall. I. v. III. 3. (3) A stage for pantomimes. I. vi. III. 2. (4) Name of a hill. II. iii. V. 3.

敖 *gaou* Proud; proudly. I. iii. V. 1: II. vii. I. 4: IV. i. [iii.] VII.

敗 *pae* (1) To break. I. ii. V. 2. (2) To ruin, to be ruined. II. v. I. 5: III. ii. IX. 4; iii. 13.

敝 *pe* To be worn out. I. vii. I. 1—3; viii. IX. 1—3.

敢 *kan* To dare, to venture. I. ii. VIII. 1—3; iv. VII. 2; vi. IX. 1: II. i. VII. 4; iv. VII. 1: III. i. VII. 5; ii. X. 5, 8: IV. i. [i.] VI.; ii. IV. 5, 7; *et sæpe.*

散 *san* To be dispersed. III iii. IV. 7.

敦 *tuy* (1) To be thrown, imposed, upon. I. iii. XV. 3. (2) To be solitary; one by one. I. xv. IV. 1, (有敦) 3. (3) 敦琢, = to be select, to be polished. IV. i. [ii.] IX. (4) To deal with, to polish off. IV. ii. IV. 2.

敦 *tëaou* To be ornamented. III. ii. II. 3.

敦 *twan* Used of rushes growing thickly together. III. ii. II. 1.

敦 *tun* Spoken of masses of troops III. iii. IX. 4.

敬 *king* To be reverent, careful of one's conduct; II. iii. IX. 3; iv. X. 3; v. II. 2: III. i. I. 4, ii. X. 8; *et sæpe.* 恭敬, to respect. II. v. III. 3. We have 敬, = reverently, before other verbs:—as 聽, II. v. VI. 7; 愼, III. ii. IX. 3: iii. II. 2; 恭, IV. 6.

敷 *foo* (1) To be diffused, to spread. II. v. I. 1. = extensively. III. iii. II. 3. To diffuse. IV. i. [iii.] X.; iii. IV. 4, 5. To arrange. IV. iii. IV. 1. (2) = 普, all. IV. i. [iii.] XI.

數 *soo* To discriminate. II. v. IV. 5.

整 *ching* To marshal, to organize. III. i. VII. 5; iii. IX. 1. = confidently; perhaps—in full array. II. iii III. 4.

斁 *yih* (1) To become weary, to tire of. I. i. II. 2: III. i. VI. 5: IV. ii. I. 3; III. 7. (2) 有斁, used of the rich and loud sound of music. IV. iii. I.

斁 *too* To ruin. III. iii. IV. 2. IV. i. [ii.] III., I. 6 is quite anomalous. 斁 must be read *too*, but its meaning is—to be tired of.

斂 *lëen* To gather, to take up. II. vi. VIII. 3. To accumulate. III. iii. I. 4.

THE 67TH RADICAL. 文

文 *wăn* (1) To be elegantly marked, beautiful. I. xi. III. 1. Used of the blazonry of flags. II. iii. III. 4. Of ceremonies. III. i. II. 5. (2) Civil,—endowed with civil and political qualities. II. iii. III. 5: III. iii. VIII. 6: IV. i. [ii.] VII.; ii. III. 4. Civil officers. III. iii. V. 7. (3) Accomplished. IV. i. [i.] IV.; [ii.] VII.; VIII.; X. (4) Honorary title of the founder of the Chow dynasty, king Wăn, (文王). III. i. I. 1, 2, 3, 4, 7; II. 2, 3, 4, 6; VI. 1; *et sæpe.* Without the 王. IV. i. [i.] I. 文人. III. iii. VIII. 4.

斐 *fei* 萋斐, elegantly drawn lines. II. v. VI. 1.

THE 68TH RADICAL. 斗

斗 *tow* (1) A constellation in Sagittarius. II. v. IX. 7.. (2) A measure for ladleing spirits. III. ii. II. 4.

斝 *këa* A cup for spirits. III. ii. II. 2.

THE 69TH RADICAL. 斤

斤 *kin* 斤斤, to be of penetrating intelligence. IV. i. [i.] IX.

斧 *foo* An axe. I. viii. VI. 4; xii. VI. 1; xv. I. 3; IV. 1—3; V. 1.

斨 *ts'ëang* A hatchet, with a square hole for the handle. I. xv. I. 3; IV. 1.

斬 *chan* To cut down, to be cut down. II. iv. VII. 1; X. 1 (斬伐).

斯 *sze* *Passim.* About 80 times. (1) To lop. I. xii. VI. 1. (2) This, these. I. ii. VIII. 1—3; xiv. II. 4: II. iv. V. 1, 6; VIII. 6; viii. V. 8: III. i. VI. 5; ii. VI. 2; iii. II. 5 (= a); III. 10; IV. 1 (= any); XI. 5, 6: IV. i. [ii.] III. (such); iii. II. (2) appended to the names of animals, plants, &c., without affecting their meaning. 螽斯, I. i. V. 1—3, = 斯螽, I. xv. I. 5. 鸒斯, II. v. III. 1; 柳斯, in st. 4; 鹿斯, in st. 5. 兎斯, in II. viii. VII. 2, 3, 4. (3) A final particle, at the end of lines. I. xv. IV. 1. 2. 3: II. i. VIII. 2; ii. IX. 1—4; X. 1—3; iv. VIII. 3; v. IV. 6; V. 1, 3, 4, 7: III. i. II. 1: IV. i. [i.] I. So, 恩斯, 勤斯 in I. xv. II. 1. (4) We must take it as = 乃, to be. II. v. I. 1 (何日斯沮): vii. VI. 1 (弓

矢斯張); IX. 4 (至于已斯亡); *et al.* II. iv. V. 6, 乃安斯寢, 乃寢乃興, seems a case in point, to show the interchange of 斯 and 乃. (5) = the descriptive 其, in both the cases of its usage which have been pointed out under that character. *E.g.* II. iii. IV. 2 (朱芾斯皇); iv. V. 4 (如跂斯翼, 如矢斯棘, 如鳥斯革, 如翬斯飛); vi. VII. 4 (乃求千斯倉, 乃求萬斯箱); viii. V. 8 (有扁斯石): III. i. VI. 1 (則百斯男); VII. 5 (王赫斯怒): IV. iii. II. (有秩斯祜). (6) There are many instances where we can only say that it = 維, a sort of copula. *E.g.* I. xv. I. 8 (朋酒斯饗): III. ii. VI. 4 (于京斯依), 6 (于豳斯館). (7) 奚斯, a name. IV. ii. IV. 9.

新 *sin* (1) New. I. iii. X. 2, 3, 6; XVIII. 1, 2; xv. III. 4: II. iv. IV. 3; vii. IV. 5. = recent. III. i. I. 1. 新田, fields in the 2d year of their cultivation. II. iii. IV. 1, 2. So 新 alone, in IV. i. [ii.] I. Newly repaired. IV. ii. IV. 9. (2) 新甫, a hill in Loo. IV. ii. IV. 9.

斲 *choh* To hew. IV. iii. V. 6.

斷 *twan* To cut off. I. xv. I. 6: IV. ii. IV. 9; iii. V. 6.

THE 70TH RADICAL. 方

方 *fang* *Passim.* About 90 times. (1) To navigate with a raft. I. i. IX. 1—3; iii. X. 4. (2) Square. IV. iii. V. 6. (3) A quarter, a region. A quarter of the heavens. I. viii. I. 2; IV. 1, 2. A region, in which sense 四方, meaning the four quarters of a State, or of the kingdom, is very common. I. iii. IV. 3, 4; XIII. 4; xi. II. 2; II. i. VIII. 3; iv. VI. 3. 7; IX. 8; vi. I. 3; viii. X. 1: III. i. II. 1; VII. 7; IX. 6; X. 4, 5; ii. V. 3: *et sæpe.* 方 alone is sometimes = 四方. *E.g.*, III. i. II. 3; IV. iii. IV. 1. We have 一方 = one quarter of a subject, one point of view. II. vii. IX. 4; = somewhere, I. xi. IV. 1; = the side, I. ix. II. 2. (4) To possess. I. ii. I. 2. (5) As an adverb, —now; still; ever; then; = will, &c. I. iii. XIII. 1; iv. VI. 1; vii. XXI. 1; xi. III. 2: II. i. VI. 3; VIII. 4; iv. VII. 2, 8; VIII. 4, 13; IX. 4; vi. I. 3; *et sæpe.* = first. III. ii. VI. 1. To begin to be. IV. iii. IV. 1. (5) Grain coming into ear. II. vi. VIII. 2. To prepare for sowing the grain with the living germ. III. ii. I. 5. (6) To sacrifice to the Spirits of the four quarters. II. vi. VII. 2; VIII. 4; III. iii. IV. 6. (7) The name of a place or district. II. iii. III. 4. (8) A clan-name. II. iii. IV. 1—4. (9) A centre of attraction. III. i. VII. 6.

於 *yu* In, at, among, in reference to. I. viii. III. 1—3; xi. X. 1, 2; xv. VI. 2, 3: III. i. IX. 5, 6; ii. X.: IV. i. [i.] I.; [ii.] VII. 於焉 = here. II. iv. VI. 1, 2.

於 *woo* And 於乎. Oh! II. i. V. 2: III. i. I. 1, 4; VIII. 3, 4; iii. II. 10, 12; III. 1; IV. 1; XI. 7: IV. i. [i.] I.; II.; IV.; VI.; [ii.] I.; *et al.*

施 *she* (1) 戚施, a hunchback. (2) 施施, jauntily. I. vi. X. 1. (3) To place, or set,—used of a rabbit-net. I. i. VII. 2, 3;—of a fish-net. I. v. III. 4; of stars in the sky, II. v. IX. 6.

施 *e* To extend, to stretch to. I. i. II. 1, 2; xv. III. 2: II. vii. III. 1, 2: III. i. V. 6; VII. 4

旁 *pang* 旁旁, descriptive of horses in constant motion. I. vii. V. 2.

旂 *k'e* A flag with dragons emblazoned on it. II. i. VIII. 3; iii. IV. 2; VIII. 3; vii. VIII. 2: III. iii. VII. 2; *et al.*

旃 *chen* An expletive; or may be explained as = 之. I. ix. IV. 1—3; x. XII. 1—3.

旄 *maou* (1) A pennon of ox-tails. I. iv. IX. 1: II. i. VIII. 2; iii. V. 3. (2) 旄丘,—see 丘.

旅 *leu* (1) Properly a body of 500 men;= forces. Generally in the phrases 振旅 and 師旅. II. iii. IV. 3; viii. III. 3: III. i. VII. 5; iii. IX. 2, 5: IV. ii. IV. 2. (2) Multitudes. III. i. II. 7; ii. VI. 6: IV. iii. VI. 1. (3) Guests, incomers. III. ii. VI. 3: IV. i. [ii.] IX. (4) Used for the younger members of a family. IV. i. [iii.] V. (5) = 膂, the back-bone. II. vi. I. 3. 旅力. strength. III. iii. III. 7. (6) To be arranged. II. vii. VI. 1.

旆 *p'ae* (1) Streamers of flags. II. iii. III. 4; V. 7. = a flag, to raise a flag. IV. iii. IV. 4. (2) 旆旆, descriptive of flags flying in the wind, II. i. VIII. 2; of beans growing long. III. ii. I. 4.

旋 *seuen* (1) To return. I. iv. X. 2 (旋反): II. iv. III. 1, 2, 3. (2) To drive a chariot round about. I. vii. V. 3.

旌 *tsing* A pennon of differently coloured feathers. I. iv. IX. 3: II. i. VIII. 2; iii. V. 7.

族 *tsuh* (1) Kindred descended from the same ancestor. I. i. IX. 3: II. iv. III. 1. (2) 公族 the superintendent of the fami-

lies of the kindred of the ruling House in Tsin I. ix. II. 3.

旐 *chaou* A flag with tortoises and snakes emblazoned on it. II. i. VIII. 2, 3; iii. IV. 2; V. 3; iv. VI. 4: III. iii. III. 2.

旒 *lëw* The pendants of a banner. IV. iii. IV. 4.

旟 *yu* (1) A flag with falcons emblazoned on it. I. iv. IX. 2: II. i. VIII. 2; iv. VI. 4: III. iii. III. 2; VIII. 1. (2) A natural curl in the hair. II. viii. I. 5 (有旟).

THE 71ST RADICAL. 无

既 *ke* More than 150 times. (1) Have,—the sign of the present-complete tense. I. i. X. 2; ii. III. 1—3; iii. I. 4; *et passim*. It sometimes=since. II. iv. VII. 1; X. 2; v. IV. 6. =when. II. iv. VIII. 4; viii. III. 2, 3, 5; IV. 1—3: III. i. I. 4; VII. 4; iii. VI. 4. (2) All, entirely. II. iv. VI. 3: IV. i. [iii.] X.

THE 72D RADICAL. 日

日 *jih* (1) The sun. I. iii I. 5; IV. 1—4; VIII. 3; iv. VI. 1; v. VIII. 3: vi. II. 1, 2; IX. 3; viii. III. 1; xiii. I. 3: II. i. VI. 6; IX. 1; iv. IX. 1, 2; vi. III. 2, 3. (2) A day, days; daily. I. iii. XII. 1; vi. VIII. 1—3; vii. XVII. 3; x. I. 1—3; II. 3: II. i. VI. 2, 5; VII. 5; *et sæpe*. 不日, in less than a day, in no time. I. iii. V. 3; III. i. VIII. 1. But in I. vi. II. 2, 不日 = not for days only. 終日, all day. I. viii. XI. 2. But in II. v. IX. 5, 終日 =in the course of a day. 無日 = any day. II. vii. III. 3. 何日 = never. II. viii. IV. 4.

旦 *tan* (1) The morning. 始旦, in the early dawn. I. iii. X. 3. 昧旦, the grey dawn. I. vii. VIII. 1. I. x. XI. 3; xii. II. 2, 3. (2) To be clear-seeing. III. ii. X. 8. 旦旦, clearly. I. v. IV. 6.

旨 *che* Fine; beautiful; excellent. Said generally of spirits. I. iii. X. 6; xii. VII. 1, 2 (of flowers): II. i. I. 2, 3: ii. III. 1, 4; iv. VIII. 12; vi. VII. 3; vii. I. 4; III. 1—3; IV. 3; VI. 2: IV. i. [iii.] VII.; ii. III. 3.

旬 *seun* Wide-spreading, all round. III. iii. III. 1; VIII. 4.

旭 *heuh* Descriptive of the rising sun. 旭日, at the rising of the sun. I. iii. IX. 3.

旱 *han* (1) Drought. III. iii. IV. 2—7; XI. 4. 旱魃, the demon of drought. III. iii. IV. 5. (2) The name of a mountain. III. i. V. 1.

旻 *min* The name appropriate to the autumn sky. Compassionate. 旻天, II. iv. X. 1; v. I. 1: III. iii. XI.

昄 *pan* To be large. III. ii. VIII. 3.

昆 *kwăn* (1) An elder brother. I. vi. VII. 3. (2) 昆吾, the name of an ancient State. IV. iii. IV. 6.

昊 *haou* The name appropriate to the summer sky. Great, vast. 昊天, sometimes with the adjunct of 上帝. II. iv. VII. 3, 5, 6; X. 1. 3; v. IV. 1; VIII. 4: III. ii. X. 8; iii. II. 11, 12; III. 1; IV. 3. 5, 6, 7, 8; X. 1, 7: IV. i. [i.] IV.; VIII. Without 天, 有昊, II. v. VI. 6.

昌 *ch'ang* (1) To be fine-looking, splendid. I. vii. VII. 1; viii. II. 3; XI. 1. (2) To be crowded. I. viii. I. 2. (3) To make prosperous; to be prosperous. IV. i. [ii.] VII.; ii. IV. 5, 6.

明 *ming* To be bright; and metaphorically, to be illustrious, to be intelligent. I. viii. I. 2; V. 1: III. iii. I. 4; II. 3; *et al.* 明星, the bright (= the morning) star. I. vii. VIII. 1; xii. V. I, 2. The dawn. II. v. II. 1. Light, in opposition to darkness. III. iii. I. 5. = to be brilliantly performed. II. vi. V. 2. 齊明 = the bright millet. II. vi. III. 1. 明 = the bright produce of grain. IV. i. [ii.] I. To enlighten. IV. i. [iii.] II. 光明, bright intelligence. IV. i. [iii.] III. 明明, to be very intelligent, to be elear. III. iii. VIII. 6; IX. 1: IV. ii. II. 1. So, 昭明, III. ii. III. 2, 3; IV. i. [i.] VIII. 昭明上帝, the bright and glorious God. IV. i. [ii.] I. In III. i. II. 1, 明明 = the illustration of illustrious virtue. = to be very bright or very glorious, in II. vi. III. 1. 明 = the clear will of Heaven, in III. ii. IX. 1. 明德 = a ruler of illustrious virtue. III. i. VII. 7.

昏 *hwăn* (1) The evening. I. xii. V. 1, 2. To be dark, benighted. II. v. I. 6. (2) Marriage. = a wife. I. iii. X. 2, 3, 6: II. vii. IV. 5. So, 昏姻 = marriage, in I. iv. VIII. 3. But = affinity by marriage, relatives by affinity, in II. iv. IV. 1, 2; VIII. 12; vii. IX. 1.

易 *e* (1) To deal lightly with. II. v. III. 8: III. iii. II. 6. To be easy. III. i. II. 1; ii. X. 6. To be easily retained. III. i. I. 6, 7: IV. i. [iii.] III. (2) To be at ease, to be pleased. II. v. V. 6. (3) To be well ordered, cultivated. II. vi. VII. 3.

易 *yih* To change. III. iii. VII. 1.

昔 *seih* Formerly; at first. I. iii. X. 5, (昔者, the former case) 6; xii. VI. 1 (誰昔 = 昔): II. i. VII. 6; VIII. 4; iv. X. 7; vi. III. 2, 3; V. 1: III. iii. XI. 5, 7: IV. iii. IV. 7; V. 2. 自古在昔, from of old before our time. IV. iii. I. l.17.

星 *sing* The stars. I. ii. X. 1, 2; v. I. 2: III. iii. IV. 8. 明星,—see 明. 三星, stars in Scorpio. I. x. V. 1—3; in II. viii. IX. 3, the meaning is uncertain. By starlight. I. iv. VI. 3.

春 *ch'un* The spring. I. ii. XII. 1; xv. I. 2: II. i. VIII. 6: IV. i. [ii.] I. Referring to the sacrifice in spring. IV. ii. IV. 3.

昧 *mei* The obscurity of twilight. 昧旦,—see 旦.

昬 *hwăn* *I. q.* 昏. To be in darkness; ignorant. III. iii. XI. 2.

昭 *ch'aou* (1) To be bright; to make bright; brightly. II. i. I. 2: III. i. I. 1, 7; II. 3 (intelligently); IX. 4 (昭哉, brilliantly), 5 (昭兹, *id.*); ii. III. 2, 3; iii. II. 11; IV. 1, 8; VI. 1: IV. i. [i.] VIII.; [ii.] I.; II.; [iii.] IX.; ii. III. 2 (昭昭), 4; iii. IV. 3. (2) Shrined on the left in the ancestral temple. IV. i. [ii.] VIII.; [iii] II.

昴 *maou* The Pleiades. I. ii. X. 2.

是 *she* More than 90 times. (1) This, these. I. ix. I. 2; xiv. III. 3, 4: II. iii. III. 1; *et sæpe.* = such. III. iii. I. 2. 是以 and 是用, thus, are common. I. xv. VI. 4: II. i II. 5; VI. 5; *et al.* 是以 = 宜, indicating what is right. II. ii. IX. 1; vi. X. 1, 2, 4. 是日, this. II. vii. IV. 3, 4. (2) To be,—generally before verbs and adjectives, making them participial or gerundial. I. xv. IV. 1—3: II. i. I. 1, 2; IV. 8; ii. III. 4; iv. V. 9; vi. V. 2, 3; VIII. 1: III. i. VII. 8; ii. I. 6 (redoubled in the same line); *et sæpe.* (3) To be right. I. ix. III. 1, 2. —obs. 曾是 in III. iii. I. 2, and 女典是力, where 是 is hardly more than our *and.*

晏 *gan* (1) To be splendid. I. vii. VI. 3. (2) 晏晏, harmoniously. I. v. IV. 6.

時 *she* (1) The time. IV. i. [iii.] VIII. Sometimes. III. iii. III. 4. Now. III. iii. XI. 5: IV. i. [i.] VIII.; [iii.] XI.; iii. II. In season, seasonable, at the proper season. II. ii. III. 6; iv. IX. 5; vi. V. 6; vii. III. 2: III i. I. 1; *et al.* = seasonal sacrifices. II. vii. VI. 2. 不時, an evil time. III. iii. I. 7. Then. III. iii. VIII. 2. (2) = 是,—this, these; and often as a sort of copula. I. xi. II. 2; II. vi. V. 4: III. i. II. 8; VI. 2; ii. I. 1; VI. 3; iii. I. 4 (thus); X. 3: IV. i. [i.] VII.; VIII.; [ii.] II.; X.; [iii.] II.; VI.; X.; XI.

晛 *hèen* Heat II. vii. IX. 7, 8.

晝 *chow* The time of daylight. The morning. I. xv. I. 7. The day. III. iii. I. 5.

晞 *he* (1) To be dried up. I. xi. IV. 2: II. ii. X. 1. (2) The app. of the first rays of the sun. I. viii. V. 2.

晢 *che* 晢晢, to be brilliant. I. xii. V. 2.

晣 *che* 晣晣, descriptive of a torch burning dimly. II. iii. VIII. 2.

晤 *woo* Responsively, in response. I. xii. IV. 1—3.

晦 *hwuy* To be dark, darkness. I. vii. XVI. 3 III. iii. I. 5: IV. i. [iii.] VIII.

晨 *shin* (1) The morning. II. iii. VIII. 2. (2) 晨風, a falcon. I. xi. VII. 1.

景 *king* (1) Large. I. iv. VI. 2. (2) Bright. II. vi. III. 5. Sometimes either of these meanings is suitable. II. vi. V. 1; VIII. 4; vii. IV. 5; III. i. V. 4; ii. II. 4; III. 1, 7: IV. i. [ii.] VI. (3) Name of a hill near the capital of Shang. IV. iii. III.; V. 6.

景 *ying* A shadow. I. iii. XIX. 1. To determine the position of places by the sun's shadow. III. ii. VI. 5.

晳 *seih* To be white. I. iv. III. 2.

暇 *hëa* Leisure. II. i. V. 3; vi. III. 2; viii. X. 3.

暑 *shoo* Heat. II. v. X. 1; vi. III. 1: III. iii. IV. 5.

暢 *ch'ang* Long. I. xi. III. 1.

暬 *sëeh* Familiar. 暬御, a familiar attendant of the king, = a groom of the chambers. II. iv. X 4.

暱 *neih* To be near. 自暱, to bring one's-self near. II. vii. X. 1.

暴 *paou* To be violent, or fierce. Spoken of the wind. I. iii. V. 1. To treat cruelly, to be oppressive. I. v. IV. 5: II. v. IV. 3. (2) To seize. or attack, being unarmed. I. vii. IV. 1: II. v. I. 6. (3) The name of a State. II. v. V. 1; meaning the chief of Paou.

暵 *han* To be scorched up. I. vi. V. 1—3.

曀 *e* 曀曀, and 曀, to be cloudy. I. iii. V. 3, 4. Descriptive of a cloudy sky.

曜 *yaou* 有曜, to shine, to glisten. I. xiii. I. 3.

曠 *k'wang* Desolate, waste. II. viii. X. 3.

THE 73D RADICAL. 曰

曰 *yueh* Between 60 and 70 times. (1) To say, to be said. I. vii. VIII. 1; XXI. 1, 2; x. IX. 1, 2; xi. II. 2; VIII. 1—3; xv. I. 8; II. 3 (to say to one's-self); III. 1—4: II. i. VI 4; iv. VIII. 5; *et sæpe.* 無曰, not to speak of. III. iii. VIII. 4. (2) Used as an expletive particle, initiatory and intermediate. I. viii. VI 1—4: II. i. VII. 1—3 (redoubled); vii. VI. 2—4; IX 7, 8: III. i. II. 2; ii. X. 6, 8; iii. II. 12 (red.): IV. i. [ii.] VIII.

曲 *k'ëuh* A bend. I. ix. II. 3 (一曲). 心曲, the folds or corners of the heart. I. xi. III. 1. 曲局, spoken of the hair out of order,—in a wisp. II. viii. II. 1.

曳 *e* To trail along, = to wear. I. x. II. 1.

曷 *hoh* (1) How, why. I. ii. XIII. 1; iii. II. 1, 2; viii. VI. 1—4: II. vii. X. 3. =where. I. vi. II. 1: II. v. X. 5. =when. I. vi. II. 2; x. VIII. 1—3: II. vi. III. 2, 3; viii. VIII. 2: III. iii. IV. 8. = what. I. vi. V. 1—3; x. X. 1, 2. (2) =遏, to check. II. iii. IV. 6.

書 *shoo* A writing,—orders described on tablets. II. i. VII. 4.

曹 *ts'aou* A cattle-fold. III. ii. VI. 4.

曼 *man* Large. IV. ii. IV. 9.

曾 *ts'ăng* =乃 or 則. It is difficult to translate it. Our *but* comes near it. I. v. VII. 2; II. iv. VIII. 10 (followed by 是); X. 4; III. ii. X. 5; iii. I. 1, (foll. by 是) 7; XI. 3.

曾 *tsăng* Used in the phrase 曾孫, a remote descendant. II. vi. VI. 1, 3, 4; VII. 3, 4; VIII. 1; III. ii. II 4: IV. i. [i.] II.

替 *t'e* To discontinue. II. vi. V. 6: III. iii. XI. 5.

會 *hwuy* (1) To assemble, to be collected. I. viii. I. 3: III. i. II. 7. 會朝, the morning of the meeting. III. i. II. 8. (2) To happen,—it happened that. III. ii. I. 3. (3) To unite, to agree. II. i. IX. 4. (4) A meeting of the feudal princes, called by the king on an emergency. II. iii. V. 3.

會 *kwae* The pieces composing a cap;—the spaces between the seams. I. v. I. 2.

朅 *k'ëeh* 有朅, to be martial-like. I. v. III. 4. So, 朅兮, in I. v. VIII. 1.

THE 74TH RADICAL. 月

月 *yueh* (1) The moon. I. iii. I. 5; IV. 1—4; VIII. 3; viii. I. 2; IV. 2; xii. VIII. 1—3: II. i. VI. 6; IX. 1; *et al.* (2) A month, months; monthly. I. vi. II. 2; IV. 1—3; vi. VIII. 1; xv. I. 1—8: II. i. VII. 4; iii. VII. 6: III. ii. I. 2: IV. i. [iii] III.; ii. IV. 1; *et al.*

有 *yëw* Nearly 360 times. (1) The impersonal verb,—there is, there was, &c. I. i. IV. 1—3; VI. 2; IX. 1; ii. IV. 3; XII. 1. 2: II. iv. VIII. 4; v. II. 3; vi. VIII. 3: III. i. IX. 1: IV. i. [ii.] IV.; VI.; VII.; *et passim.* (2) To have. I. i. VIII. 1; ii. I. 1—3; XI. 1—3; iii. I. 1, 4; IV. 1—4: II. ii. III. 1—3; V. 1—4, iv. VIII. 2, 4, 6, 12, 13: III. i. II. 2, 4, 5; iii. III. 7, 8, 9, 12, 13; *et passim.* But it depends often on our construction of the whole line whether we regard 有 as (1) or (2). (3) Followed by adjectives, giving them a verbal force, so that the phrase is vividly descriptive;—like the cases under (2) of 其 (狀物之詞也). This usage is as common as either of the above. I. iii. VI. 2; IX. 2; X. 6; v. I. 1—3: II. iv. VIII. 7; v. III. 4; vii. X. 1—3: III. i. VII. 1; ii. III. 3, 7: IV. ii. II. 1, 3; iii. V. 1, 4, 6; *et passim.* (4) It is used as an expletive, apparently to complete the harmony of a phrase or line *E. g.* II. v. VI. 6; vi VIII. 2: III. i. I. 1, 4; II. 4, 6; iii. VI. 1. On this usage Wang Yin-che says: 有, 語助也, 一字不成詞, 則加有字以配之; and he instances the cases where 有 is used before the names of States and dynasties; before 邦, 家, 居, 廟, 方, 衆, 事, &c. (5) = 又, again, and. I. iii. V. 3: III. i. I. 7; ii. III. 5: IV. ii. IV. 5. (6) To have abundance, abundant. I. iii. X. 4: II. ii. III. 3, 6; vi. VII. 1 (有年), 3: III. ii. VI. 6: IV. ii. VI. 3. (7) Occasionally, we have to translate it by—to recognize, to acknowledge. I. vi. VII. 2: II. v. X. 6. (8) 九有 = 九州, the nine provinces. IV. iii. III. 1. 7; IV. 6.

朋 *păng* (1) A friend, friends. Alone, and joined with 友. II. i. IV. 3, 4; iv. X. 6: III. ii. III. 4; V. 4; iii. II. 6; III. 9, 14: IV. ii. IV. 1. (2) A peer, an equal. I. x. IV. 1. (3) A set of cowries,—the exact number of which is variously given. II. iii. II. 3. (4) Two bottles or jars. I. xv. I. 8 (朋酒).

服 *fuh* (1) The two inside horses of a carriage. I. vii. IV. 2, 3. (2) Garments, robes. I. iv. III. 1; v. IX. 3; xiv. II. 2: II. iii. III. 1, 2 (= a soldier's kit); IV. 2. 衣服,—see 衣. To wear. I. i. II. 2; ix. I. 1: III. i. I. 5. (3) To think affectionately of. I. i. I. 2. (4) A quiver. II. i. VII. 5; iii. IV. 1. (5) = 事, business. II. iii. III. 3: III. i. IX. 4; ii. X. 3; iii. I. 2. To labour at. IV. i. [ii.] II. Perhaps 服

箱, to draw a cart, II. v. IX. 6, may be referred to this. (6) To submit, to serve. III. i. III. 4, 5; X. 6: IV. ii. III. 5. (7) 服馬, to subjugate horses, = to drive a chariot. I. vii. III. 3.

朔 *soh* (1) The 1st day of the moon. II. iv IX. 1 (朔日) (2) Northern. II. i. VIII. 3.

朕 *ch'in* The royal *we*, *our*. III. iii. VII. 1: IV. i. [iii.] II. My. III. iii. VI. 6.

朗 *lang* Brilliant. III. iii. II. 3.

望 *wang* (1) To look towards. I. iv. VI. 2; v. IV. 2; VII. 1. (2) To look up to. I. xii. I. 1: II. viii. I. i.: III. ii. VIII. 6 (令望 = the contemplation of hope). 瞻望,—see 瞻.

朝 *chaou* The morning, in the morning. I. iv. VII. 2; v. VII. 2; xii. IX. 2: II. iv. II. 1; X. 2. 靡有朝, I never had a morning, *i. e.*, a morning's leisure. I. v. IV. 5. 一朝, the whole morning.

朝 *ch'aou* The court. I. viii. I. 2, 3. To go to court. I. v. III. 3; II. vii. VIII. 1, 2. 朝宗于海, spoken of rivers going to the court of—flowing to—the sea. II. iii. IX. 1. To hold a court, to give audience. I. xiii. I. 1.

期 *k'e* (1) A stipulated time. I. v. IV. 1; vi. II. 1; xi. III. 2; xii. V. 1, 2: II. i. IX. 4; viii. II. 2. To make an appointment with. I. iv. IV. 1—3. (2) End or limit. II. ii. VII. 1; iv. II. 3: IV. ii. I. 2.

期 *ke* A final particle,—at the end of an interrogative line. II. vii. III. 1.

THE 75TH RADICAL. 木

木 *muh* A tree, trees. I. i. II. 1; IV. 1—3; IX. 1: II. i. V. 1—3; ii. V. 3; v. II. 6; III. 5; IV. 5; VII. 3: vii. IX. 6. Wood. III. iii. II. 9. 木瓜, the *papaw*,—the *corica papaya*, and its fruit. I. v. X. 1. The 木李 and 木桃 in the same ode are uncertain.

本 *pun* The root of a tree. III. iii. I. 8. Used for the heir-sons, by legitimate descent, of the House of Chow. III. i. I. 2.

未 *we* Not yet. I. i. X. 1; v. IV. 3; viii. VII. 3; *et sæpe*. Must sometimes be translated by—*before*. I. xi. I. 1; *et al.* So 迨其未, I. xv. II. 2. =not. II. iv. X. 7: III. iii. II. 11; *et al.*

朽 *hëw* To rot, decay. IV. i. [iii.] VI.

李 *le* A plum-tree. I. ii. XIII. 2: vi. X. 3: II. ii. VII. 3. The fruit,—a plum. III. iii. II. 8. 木李,—see 木.

杕 *te* 有杕, descriptive of a tree growing singly. Always used in connection with the next character. I. x. VI. 1, 2; X. 1, 2: II. i. IX. 1, 2.

杜 *too* The russet pear-tree. I. x. VI. 1, 2; X. 1, 2: II. i. IX. 1, 2. Williams calls it a sort of bullace or plum.

杝 *t'o* To split wood in the direction of the grain. II. v. III. 7.

杞 *k'e* (1) A species of willow. I. vii. II. 1: II. ii. X. 3. (2) Probably a medlar. II. i. II. 4; IX. 3; ii. VII. 3; v. X. 8; vi. I. 1.

束 *shuh* To bind, to tie together. I. iv. II. 3; x. V. 1—3: II. viii. V. 1. 純束,—see 純. A bundle. I. vi. IV. 1—3; vii. XVIII. 1. 2: II. iv. II. 4: IV. ii. III. 6.

杭 *hang* To cross a river. I. v. VII. 1.

東 *tung* The east, eastern, eastwards. I. ii. X. 1; iii. IV. 3, 4; XII. 3; iv. VII. 1; v. III. 1; vii. XV. 1, 2; XIX. 1; *et sæpissime*. 自伯之東, since my husband went to the east. I. v. VIII. 2. 之 is not the verb;=往 小東 大東,—see 小 and 大; but 大東=the extreme east, in IV. ii. IV. 6. 南東其畝, to make the acres lie to the south and east. II. vi. VI. 1.

杲 *kaou* 杲杲, brightly. I. v. VIII. 3.

杻 *nëw* A tree good for making bows. I. x. II. 2: II. ii. VII. 4. Williams calls it 'a thick bushy tree, like a *prunus*.' It is fond of marshy grounds, has leaves like the almond tree, but more pointed, and whitish. The bark is red, and the wood grows very crooked. It opens its silky flowers, with small stamens, in the 2d month. It is also called 'the everlasting branches.' Another name for it is 檍. In the Japanese plates it is figured as the privet.

杼 *ch'oo* A shuttle. II. v. IX. 2.

松 *sung* The fir tree; *pinus sinensis*. I. v. V. 4; vii. X. 2: II. i. VI. 6; iv. V. 1; vii. III. 1, 2: III. i. VII. 3: IV. ii. IV. 9; iii. V. 6.

板 *pan* (1) A plank. 板屋, a plank-house. I. xi. III. 1. (2) 板板, descriptive of God acting in providence out of His usual way. III. ii. X. 1.

枌 *fun* The white elm. I. xi. II. 1.

析 *seih* To split wood. I. viii. VI. 4: II. v. III. 7; vii. IV. 4.

枕 *chin* A pillow. I. x. XI. 3; xii. X. 3 (伏枕, to lie with the face on the pillow).

林 *lin* (1) A forest. I. i. VII. 3; ii. XII. 2; iii. VI. 3; xi. VII. 1: II. iv. VIII. 4; *et sæpe*. A grove of trees. IV. ii. III. 8.

平林, a forest in a plain. II. vii. IV. 2. (2) The app. of being full or complete. 有林, descriptive of ceremonies fully performed. II. vii. VI. 2. (3) 株林, the name of a place in Ch'in. I. xii. IX. 1.

枚 *mei* Stems, small trees. I. i. X. 1; III. i. V. 6. Here it is associated with 條. (2) A gag. I. xv. III. I. (3) 枚枚, descriptive of the temples of Loo, as completely and minutely finished. IV. ii. IV. 1.

枝 *che* The branches of a tree. I. xiii. III. 1: II. v. III. 5; vii. VIII. 4: III. iii. I. 8.

果 *kwo* 果臝, one of the snake-gourds;—the *Tricosanthus cucumerina*. I. xv. III. 2. Another name for it is the 天瓜, by which I have translated it on p. 236. I have there made a mistake, however, in saying that the Japanese plates represent it as—the musk-melon. It appears plainly as now described.

枸 *kow* I. ii. VII. 5. In the Japanese plates, the *Hovenia dulcis*.

柄 *ping* A handle. II. v. IX. 7.

柏 *pih* The cypress tree; of cypress. I. iii. I. 1; iv. I. 1, 2: II. i. VI. 6; vii. III. 1: III. i. VII. 3: IV. ii. IV. 9; iii. V. 6.

染 *jen* 荏染—descriptive of soft wood. II. v. IV. 5: III. ii. II. 9.

柔 *jow* To be soft; mild. II. v. IV. 5; vii. I. 4 (spoken of spirits): III. iii. II. 5, 9; V. 8; VI. 2. 5: IV. i. [iii.] VII. 1; iii. IV. 4. Used of plants young and tender. I. v. III. 2; xv. I. 2: II. i. VII. 2: III. iii. III. 1. To treat gently. III. ii. IX. 1. To give rest to,—in the line 懷柔百神, IV. i. [i.] VIII. To make mild. III. iii. II. 5.

柘 *chay* A variety of the mountain mulberry tree. III. i. VII. 2.

柚 *chuh* The cylinder for the warp in weaving. II. vi. IX. 2.

柞 *tsoh* An oak;—the *quercus mongolica* (Dr. Porter Smith). II. vii. IV. 4; VIII. 4: III. i. III. 8; V. 5; VII. 3.

柞 *tsih* To clear away trees and bushes. IV. i. [iii.] VI.

柯 *ko* An axe-handle. I. xv. V. 1, 2.

柳 *lëw* The weeping willow. I. viii. V. 3: II. v. III. 4; vii. X. 1, 2. 楊柳 II. i. VII. 6.

柴 *ts'ze* A pile of game. III. iii. V. 5.

柷 *ch'uh* An instrument of music. giving the signal to the band to commence. IV. i. [ii.] V.

栖 *se* To roost. II. vi. I. 5.

栗 *leih* (1) The chestnut-tree. I. iii. VI. 1; vii. XV. 2; x. II. 3; xi. I. 2: xv. III. 3: II. v. X. 4. (2) 栗烈, the air cold. I. xv. I. 1. (3) Ears of grain, all good. III. ii. I. 5. (4) 栗栗, solidly, solid-looking. IV. i. [iii.] VI.

株 *choo* And 株林, the name of a city in Ch'in. I. xii. IX. 1, 2.

栩 *heu* An oak. I. x. VIII. 1; xi. II. 1: II. i. II. 3; iv. III. 3.

栲 *k'aou* A species of the varnish tree. I. x. II. 2: II. ii. VII. 4 The *ailanthus glandulosa*, acc. to Dr. Bretschneider.

栵 *le* Rows of tangled trees. III. i. VII. 2.

核 *hih* Kernels. II. vii. VI. 1.

格 *kih* To come. II. vi. V. 3: III. iii. II. 7.

桀 *k'ëeh* (1) A hero. I. v. VIII. 1. (2) A post or perch for fowls. I. vi. II. 2. (3) The last king of Shang. IV. iii. IV. 6. (4) 桀桀, descriptive of the luxuriant growth of weeds. I. viii. VII. 2.

桃 *t'aou* (1) The peach tree; a peach. I. i. VI. 1—3; ii. XIII. 2; ix. III. 1: III. iii. II. 8. 木桃,—see 木. (2) 桃蟲, perhaps a wren. IV. i. [iii.] IV.

桋 *e* The name of a tree,—used by wheelwrights. II. v. X. 8.

桐 *t'ung* (1) A tree, the wood of which is good for making lutes I. iv. VI. 1: II. ii. X. 4. It appears in the Japanese plates as the *bignonia*. (2) 梧桐, the *dryandra cordifolia* of Thunberg, probably the same as the *elæococcus oleifera*. III. ii. VIII. 9. The dict. says there are six kinds of the *t'ung*, of which it gives the *woo-t ung* as the last.

桑 *sang* (1) The mulberry tree. I. iv. VI. 2, 3; v. IV. 3, 4: vii. II. 2; x. VIII. 3; xi. I. 3; II. 2; xiv. III. 1; xv. II. 2: III. ii. VII. 2; iv. III. 2; v. III. 3; viii. IV. 1—3; V. 4: III. iii. III. 1: IV. ii. III. 8. Used for the leaves of the tree. I. ix. II. 2; xv. I. 2. In xv. I. 3, 女桑 means young trees, or perhaps the female tree. 桑者, gatherers of mulberry leaves. I. ix. V. 1, 2. (2) 桑中, the name of a small place in Wei. I. iv. IV. 1—3. (3) 桑扈,—see 扈.

桓 *hwan* (1) Greatly, effectively. IV. iii. IV. 2. (2) 桓桓, to be martial-looking. IV. i. [iii.] IX.; ii. III. 6.

桷 *këoh* The projecting beams under the eaves of a temple. IV. ii. IV. 9; iii. V. 6.

梁 *lëang* (1) A dam. I. iii. X. 3; v. IX. 1; viii. 1—3; xiv. II. 2, 3; II. v. III. 8; *et al.* The dictionary unnecessarily makes two meanings of this:—a dam, and openings in a dam, where a basket may be placed to catch fish. (2) Used for a bridge, made of boats. III. i. II. 5. (3) The end of a carriage pole, where it rises like the curved ridge of a roof. I. xi. III. 1: II. vi. VII. 4. (4) The name of a mountain. III. iii. VII. 1.

梅 *mei* A plum tree. I. ii. IX. 1—3; xi. V. 1; xii. VI. I: xiv. III. 2: II. v. X. 4.

梓 *tsze* The name of a tree, yielding a valuable wood, and called 'the king of trees.' I. iv. VI. 1: II. v. III. 3. It is a variety of the 楸. Williams queries whether it may not be a kind of cedar; but it is figured in the Japanese plates with a large leaf, tricuspidate.

梗 *kăng* Distress, to be in distress. III. iii. III. 3.

條 *t'ëaou* (1) Small branches, shoots. I. i. X. I, 2; x. IV. I, 2: III. i. V. 6. (2) The white fir. I. xi. V. 1. (3) To be prolonged. I. vi. V. 2. (4) 條桑, to pull down the branches of mulberry trees, and strip them of their leaves. I. xv. I. 3.

梟 *këaou* A sort of owl, which is said to eat its own mother. III. iii. VII. 1.

梧 *woo* See 桐.

梴 *ch'en* 有梴, descriptive of beams as long. III. iii. V. 6.

棄 *k'e* To throw or cast away. II. iv. VIII. 9, 10; v. VII. 1, 2: III. ii. IX. 2; iii. IV. 8. To throw away one's own life. I. ix. IV. 2. 遐棄,—see 遐.

棗 *tsaou* The fruit of the jujube tree,—called the Chinese date. I. xv. I. 6.

棘 *keih* (1) The jujube tree, the *zizyphus jujuba.* I. iii. VII. 1, 2; ix. III. 2; x. VIII. 2; XI. 2; xi. VI. 1; xii. VI. 1; xiv. III. 3: II. ii. X. 3; v. IX. 1; vii. V. 2. (2) To be earnest; prompt, urgent; urgently. I. xiii. II. 1: II. i. VII. 5; VIII. I: III. i. X. 3; III. 4; iii. VIII. 3. 如矢斯棘, like an arrow flying rapidly. II. iv. V. 4. To be hazardous. II. iv. X. 6.

棠 *t'ang* A kind of pear tree. 甘棠, the sweet pear tree. I. ii. V. 1—3.

棣 *te* The name of a plum-tree, producing a small fruit;—called the sparrow's plum-tree. I. xi. VII. 3. We have the 唐棣 in I. ii. XIII. 1, and the 常棣 in II. i. IV. 1. I suspect they are two varieties of the cherry-tree.

棣 *tae* 棣棣, descriptive of the deportment as correct and dignified. I. iii. I. 3.

棧 *chan* The box of a cart or barrow. II. viii. X. 4.

棫 *yih* The name of a thorny, bushy tree. Luh Ke makes it a kind of oak. III. i. III. 8; IV. 1; V. 5; VII. 3.

棲 *ts'e* (1) To roost. I. vi. II. 1, 2. To rest. I. xii. III. 1. (2) 棲棲, descriptive of bustle and excitement. II. iii. III. 1. (3) 有萋有且, looking reverend and dignified. IV. i. [ii.] IX.

棸 *tsow* A clan-name. II. iv. IX. 4.

椐 *keu* The stave-tree. III. i. VII. 2.

椅 *e* The name of a tree, closely allied to the 梓. I. iv. VI. 1: II. ii. X. 4.

椒 *tsëaou* The pepper plant. I. x. IV. 1, 2; xi. II. 3. 有椒, like pepper, fragrant as pepper. IV. i. [iii.] V.

椓 *choh* (1) To strike,—as on pegs. I. i. VII. 1. (2) To pound,—as earth. II. iv. V. 3. = to afflict. II. iv. VIII. 13. To be oppressive. III. iii. XI. 2.

楀 *yu* A clan-name. II. iv. IX. 4.

楅 *fuh* 楅衡, to fasten a piece of wood across a bull's horns, to prevent his goring. IV. ii. IV. 4.

楊 *yang* A willow tree; of willow. I. xi. I. 3; xii. V. I, 2: II. i. VII. 6 (楊柳); ii. VII. 2; iii. II. 3; v. VI. 7 (楊園); vii. VIII. 5.

楘 *muh* Ornamental leather bands,—about the pole of a carriage. I. xi. III. 1.

楚 *ts'oo* (1) A thorn tree; thorns. I. i. IX. 2; vi. IV. 2; vii. XVIII. 1; x. V. 3; xi. VI. 3; *et al.* (2) For 楚丘, the capital of Wei. I. iv. VI. 1, 2. (3) 楚楚, descriptive of dense and luxuriant growth. II. vi. V. 1. Bright and fresh-looking. I. xiv. I. I. (4) In order. 有楚, in rows. II. vii. VI. 1. (5) 荆楚, the state of Ts'oo. IV. iii. V. I, 2. (6) 長楚, the carambola tree or shrub,—*averrhoa carambola.* I. xiii. III. 1—3.

楛 *hoo* The arrow thorn. III. i. V. I.

楡 *yu* The white elm. I. x. II. 1.

楨 *ching* Used for 楨榦, one part for the whole of the wooden frame by means of which adobie walls are built; = support, or supporter. III. i. I. 3.

楫 *tsëeh* An oar. I. v. V. 4. To row, to use the oars. III. i. IV. 3.

業 *yeh* (1) 業 and 業業, to feel in peril. III. iii. II. 3; XI. 3: IV. iii. IV. 7. (2) The toothed face-board of a bell-stand or frame. III. i. VIII. 3: IV. i. [ii.] V. (3)

業業, to be strong. II. i. VII. 4: III. iii. VI. 7; IX. 3.

楰 *yu* The name of a tree, called also 'the rat 梓.' II. ii. VII. 5.

極 *keih* (1) To come to; to reach the end. I. iv. X. 4: II. viii. VI. 3; III. iii. V. 1. (2) A limit, an end. Sometimes in a good, and sometimes in a bad sense. In the phrase 罔極. I. v. IV. 4; ix. III. 2; II. vii. V. 2, 3; vi. V. 8; VIII. 4: III. ii. IX. 3; iii. III. 15. 有極, to have an end. I. x. VIII. 2. To allow to go to an extreme,—in evil. I. viii. VI 4. The utmost favours. II. vi. V. 4: IV. i. [i.] X. To urge to extremity. II. vii. X. 1. To probe to the utmost. II. v. V. 8. (2) To be correct, a model. III. iii. VIII. 3; X. 4; IV. iii. V. 5.

楹 *ying* A pillar. II. iv. V. 5: IV. iii. V. 6.

榛 *tsin* The hazel tree. I. iii. XIII. 4; iv. VI. 1; xiv. III. 4: II. vii. V. 3: III. i. V. 1.

榖 *kuh* The *broussonetia*, or paper mulberry-tree. II. iii. X. 2; iv. III. 1.

榦 *kan* See on 楨. To correct, to be a support against. III. iii. VII. 1.

槃 *pwan* = a hut, a hermitage. I. v. II. 1, 2, 3.

構 *kow* (1) To meet with. II. v. X. 6. (2) To set at variance. II. vii. V. 3.

槱 *yëw* To accumulate stores of firewood. III. i. IV. 1.

樂 *loh* Fifty times. But Twan-she always pronounces it—*gaou*. To rejoice in; to be rejoiced in; to rejoice (active); joy, pleasure. I. i. I. 3; IV. 1—3; vi. III. 1, 2; vii. XIX. 1; XXI. 1, 2; ix. VII. 1, 3; x. I. 1—3; II. 3; xi. I. 2. 3; VII. 2; xii. III. 1; xiii. III. 1—3; II. i. I. 3; IV. 6, 7, 8; *et sæpe*. It must be pronounced *gaou* in I. i. I. 3: II. ii. V. 1.

樂 *yoh* Instruments of music; musicians. II. vi. V. 6; vii. VI. 2.

樅 *ts'ung* To appear straight and high. III. i. VIII. 3.

樊 *fan* A fence. II. vii. V. 1. To fence. I. viii. V. 4.

樕 *suh* 樸樕, low shrubby trees. I. ii. XII. 2.

樗 *ch'oo* The Fetid tree. Probably one of the *sterculiaceæ*. I. xv. I. 6: II. iv. IV. 1.

樛 *këw* Trees with curved, drooping branches. I. i. IV. 1—3: II. ii. V. 3.

樞 *ch'oo* The thorny elm. I. x. II. 1. In the Japanese plates it is figured as a rose tree.

樵 *tsëaou* To gather firewood. II. viii. V. 4.

樸 *p'oh* A shrubby tree. III. i. IV. 1. 樸樕, see 樕.

樹 *shoo* To plant. I. iv. VI. 1; v. VIII. 4; vii. II. 1—3: II. iii. X. 1, 2; v. IV. 5: III. ii. II. 3 (如樹): IV. i. [ii.] 5 (= to stick in). = tall. I. xi. VII. 3.

橋 *k'ëaou* Trees rising high without branches. I. vii. X. 2.

橐 *t'oh* (1) A sack without a bottom. III. ii. VI. 1. (2) 橐橐, descriptive of the noise of pounding earth in building. II. iv. V. 3.

檀 *t'an* A species of the sandal tree; of sandal. I. vii. II. 3; ix. VI. 1: II. i. IX. 3; iii. X. 1, 2: III. i. II. 8.

檉 *ch'ing* The tamarisk;—*tamarix Sinensis*. III. i. VII. 2.

檖 *suy* The wild pear tree. I. xi. VII. 3.

檜 *kwei* In the Japanese plates it appears as the juniper. Williams says—'a juniper or cedar.' I. v. V. 4.

檻 *hëen* 檻檻, descriptive of the rumbling of a carriage. I. vi. IX. 1. 檻泉, a spring with the water bubbling up. II. vii. VIII. 2: III. iii. X. 7.

檿 *yen* A species of the mountain mulberry tree. III. i. VII. 2.

櫛 *tsëeh* A comb. IV. i. [iii.] VI. (referring to its teeth).

櫜 *kaou* A bow case. To put into the bow case. II. iii. I. 3: IV. i. [i.] VIII.

櫟 *leih* An oak tree. I. xi. VII. 2.

權 *keuen* 權輿, a beginning. I. xi. X. 1, 2.

欒 *lwan* 欒欒, descriptive of a mourner worn to leanness. I. xiii. II. 1.

THE 76TH RADICAL. 欠

欣 *hin* 欣欣, descriptive of spirits as delicious. III. ii. IV. 5.

欲 *yuh* To desire, to wish; wishes, ambition. II. v. VI. 3, 4; VIII. 4: III. i. X. 3; ii. IX. 5.

欽 *k'in* 欽欽. (1) Descriptive of a heart full of sorrow and longing. I. xi. VII. 1. (2) —of the notes of bells. II. vi. IV. 4.

歆 *hin* (1) To like. III. i. VII. 5 (歆羨, likings and desires). (2) To smell and enjoy the fragrance of offerings. III. ii. I. 8. (3) To be moved. III. ii. I. 1.

歇 *hoh* 歇驕, dogs with short muzzles. I. xi. II. 3.

歌 *ko* To sing. I. ii. XI. 3; v. II. 2; xii. IV. 1: II. vii. IV. 3; viii. V. 3. To sing to music. I. ix. III. 1: III. ii. II. 2. A song. II. i. II. 5; v. V 8; X. 8: III. ii. VIII. 1; iii. III. 16. To make a song. I. xii. VI. 2.

歎 *t'an* — To sigh; to sigh for. I. iii. XIV. 4: II. i. IV. 3; v. III. 2; IX. 3: III. ii. VI. 2.

歗 *sëaou* — To sigh, to groan. I. vi. V. 2.

THE 77TH RADICAL. 止

止 *che* — Ninety times. (1) To settle, to rest, to stop. Generally neuter, but occasionally active. I. xi. VI. 1—3: II. iii. IV. 3; IX. 1; iv. I. 1, 2; VIII. 3; X. 2; v. I. 5 (to be settled); vi. VII. 1; vii. V. 1—3; viii. VI. 1—3: III. i. III. 3 (to dwell), (to settle, act.) 4; *et al.* (2) To remain, —be kept as a prisoner. I. ix. IV. 1. (3) Conduct, right deportment. I. iv. VIII. 2: III. iii. I. 5. (4) A final particle, which cannot be translated. This is its most frequent usage. I. ii. III. 1—3; viii. VI. 1—4; IX. 1—3; xi. V. 1, 2: II. i. VII. 1—3; IX. 1—4; *et sæpissime.* In II. v. IV. 3, we have 匪其止共 instead of 匪其共止, because of the rhyme.

正 *ching* — (1) To rectify, to regulate. I. xiv. III. 3, 4: II. iv. VII. 9 (= rectifiers): IV. iii. III. What is correct; the right. II. vi. III. 4, 5: III. ii. IX. 4. 5. (2) The chief, heads of official departments. II. iv. X. 2: III. iii. IV. 4, 5, 8. (3) = 政, government. II. iv. VIII. 8.

正 *ching* — (1) The central part of a target. I. viii. XI. 2. (2) The exposure of an apartment to the light. II. iv. V. 5. (3) The first month of summer. II. iv. VIII. 1.

此 *ts'ze* — Nearly 80 times. This, these. Often in correlation with 彼;—see 彼. I. vi. I. 1—3; VI. 1—3; x. V. 1—3; XI. 1—3 (= here); xi. VI. 1—3; *et sæpissime.* 今此 = henceforth. II. iv. IX 1.

步 *poo* — To walk; the course. 天步, = the march of Heaven, providence. II. viii. V. 2. 國步, the doom of the kingdom. III. iii. III. 2.

武 *woo* — (1) Martial; pertaining to war; having military ability. I. I. VII. 1—3; vii. III. 3; xv. I. 4: II. iii. III. 3, 5: III. i. X. 2: IV. i. [ii.] VII.; ii. III. 4; iii. III. II. 4, 12; IV. 6; V. 1; 武人, a warrior, a leader. II. viii. VIII. 1—3. 文武, civil and military officers. III iii. V. 7. 武夫, troops. III. iii. VIII 1, 2. = prowess. III. iii. IX. 4. (2) To continue. III. i. IX. 1. (3) A foot-print. III. ii. I. 1. An example. III. i. IX. 5. (4) The honorary title of king Woo. III. i. II. 6, 8; X. 7, 8; iii. VIII. 4: IV. i. [ii.] X.; [iii.] IX.; ii. IV. 2 (5) 武丁, a king of the Shang dynasty. IV. iii. III.

歲 *suy* — A year; yearly. I. v. IV. 5; vi. VIII. 3; ix VII. 1—3; x. I 1. 2: II. i. VII. 1: vi. III. 2-3; VII. 1: III. ii. I. 7; *et al.*

歸 *kwei* — About 80 times. (1) To return. I. i. II. 3 (to parents' house); ii. VIII. 1—3; iii. VI. 2; XI. 1, 2; iv. X. 1; vi. IV. 1, 2, 3 (還歸; so, *al.*); *et sæpe.* = to retire. II. i. X. 1. (2) To go and live with. I. xiii. II. 2; xiv. I. 1—3; *et al.* (3) To turn to.—for help and shelter. II. v. X. 2: III. ii VII. 2; *et al.* (4) To turn to,—with one's allegiance. I. xiii. IV. 3; *et al.* (5) To present. I. iii. XVII. 3. (6) To go to be married. I. i. VI. 1—3; IX. 2, 3; ii. I. 1—3; xi. 1—3; vii. XIV. 4 (as if to be married); viii. VI. 1; xv. I. 2; III. 4. 歸妻, to bring home a wife. I. iii. IX. 3. (7) To return home. for good,—as a wife dismissed. I. iii. III. 1—3. To leave a State for good. I. iii. XVI. 1. To go home, = to die and join a deceased husband. I. x. XI. 4, 5.

THE 78TH RADICAL. 歹

死 *sze* — To die, to be dead; death. I. ii. XI. 1, 2; iii. VI. 4; X. 1; iv. I. 1, 2; VIII. 1—3; vi. IX. 3; ix. IV. 3; x. II. 1—3: II. i. IV. 2; v. III. 6; VII. 3; VIII. 3; vii. III. 3.

殄 *t'ëen* — (1) Good; i.q 腆. I. iii. XVIII. 2. (2) To prevent, to make to cease. III. i. III. 8; VI. 4. To cease. III. iii. III. 1; IV. 2. 殄瘁, to be entirely ruined. III. iii. X. 5.

殆 *t'ae* — To endanger; to be in danger; perilous. II. iv. VII. 4; VIII. 4; X. 6: IV. iii. III.

殊 *shoo* — An adverb. expressing strongly, but with some hesitation; *Scoticé,* just. I. ix. II. 1—3.

殖 *chih* — 殖殖, to be level and smooth. II. iv. V. 5.

殘 *tsan* — To be cruel, ravening. II. v. X. 4 (殘賊).

殪 *e* — To kill. II. iii. VI. 4.

殲 *tsëen* — To destroy. I. xi. VI. 1—3.

THE 79TH RADICAL. 殳

殳 *shoo* — A long halberd. I. v. VIII. 1.

殷 *yin* — (1) Many. I. vii. XXI. 2. (2) 殷 and 殷商, the dynasty of Yin or Shang. III. i. I. 5, 6. 7: II. 1. 2. 7; iii. I. 2—8: IV. i [ii.] X.; iii. III. 1. 21:—In 1. 3 殷 is used for 商, the country which gave its earliest name to the dynasty. (3) 殷殷, descriptive of sorrow. I. iii XV. 1.

殷 *yin* — The roll of thunder. I. ii. VIII. 1—3.

殺 *shah* To kill. I. xv. I. 8: IV. i. [iii.] VI.

殽 *hëaou* To eat, to use as food; viands. I. ix. III. 1: II. iv. VIII. 12; vi. V. 6; vii. III. 1—3; IV. 3; VI. 1 (including sauces); III. ii. II. 2; III. 2; IV. 1—3; iii. VII. 3.

殿 *tëen* (1) To protect. II. vii. VIII. 4. (2) 殿屎, to sigh and groan. III. ii. X. 5.

毀 *hwuy* To overthrow, to destroy. I. xv. II. 1.

THE 80TH RADICAL. 毋

母 *moo* A mother. I. iii. VII. 1—4; iv. I. 1, 2; vi. VII. 2; ix. IV. 2; II. i. II. 4, 5; *et al.* 令妻壽母, his admirable wife and aged mother. IV. ii. IV. 8. 父母, parents. I. i. II. 3; X. 3; iii. IV. 3, 4; XIV. 2; iv. VII. 1, 2; v. V. 2; vii. II. 1: II. vi. I. 1: III. ii. VII. 1; iii. IV. 4; *et sæpe.*

毋 *woo* Do not. I. iii. X. 3: II. iv. II. 4; vii. IX. 6.

每 *mei* Every; always, whenever. I. xi. X. 1, 2: II. i. III. 1; IV. 3, 4: III. iii. VI. 7.

毒 *tuh* Poison, what is poisonous. I. iii. X. 5: II. vi. III. 1: III. iii. III. 11.

THE 81ST RADICAL. 比

比 *pe* (1) To compare. I. iii. X. 5. (2) To make united, effect union. III. i. VII. 4.

比 *pe* (1) To sympathize. I. x. VI. 1, 2. (2) To be matched. 比物, horses matched in strength, II. iii. III. 2. (3) To assemble. II. iv. VIII. 12 (洽比). To be closely united together. IV. i. [iii.] VI. (4) = 及, to come to, in the case of. 比于. III. i. VII. 4.

毖 *pe* (1) To guard against. IV. i. [iii.] IV. Care, caution. III. iii. III. 5. (2) The appearance of water issuing from a spring. I. iii. XIV. 1.

毗 *pe* To be flattering. III. ii. X. 5.

毚 *chan* Crafty. II. v. IV. 4.

THE 82D RADICAL. 毛

毛 *maou* The hair—of the human body. IV. v. III. 3;—of an animal. II. vi. VI. 5. 德輶如毛, virtue is as light as a hair. III. iii. VI. 6. 毛炰, roasted with the hair scraped off. IV. ii. IV. 4.

毳 *tsuy* 毳衣, the robes of a great officer of the court. I. vi. IX. 1, 2.

THE 83D RADICAL. 氏

氏 *she* The clan-name. (1) Employed after the clan-name, and denoting the Head of the clan. II. iv. VII. 3: III. iii. IX. 2. (2) After the designations of women. I. iii. VII. 4. Before the surname. III. i. II. 2. (3) After names of rank and relationship, where it must be rendered by the definite article, or by a possessive pronoun. I. iii. VII. 1—3; xi. IX. 1, 2: II. v. V. 7: III. iii. V. 7, VII. 3. 師氏, —see 師.

氐 *te* (1) A foundation. II. iv. VII. 3. (2) 氐羌, ancient wild tribes on the west, —in the present Kan-suh. IV. iii. V. 2.

民 *min* More than 80 times. The people. I. iii. X. 4; xv. II. 2: II. i. I. 2; V. 3; VI. 5; *et passim.* We have the phrases 下民, II. iv. IX. 1; III. ii. X. 1: IV. iii. V. 4; 庶民, II. v. II. 3: III. iii. II. 6; 羣民, II. v. VIII. 3; 萬民, II. viii. I. 1: IV. ii. IV. 9: 烝民, III. iii. I. 1; VI. 1: IV. i. [i.] X. 人民, officers and people. III. iii. II. 5. 人有民人, men (of rank) had their people and followers (smaller officers). III. iii. X. 2. 先民, former people, = ancient worthies. II. v. I. 4: III. ii. X. 3.

氓 *măng* The people, one of the people. I. v. IV. 1.

THE 85TH RADICAL. 水

水 *shwuy* About 40 times. Water; the water; waters. I. iii. XIV. 1; XVIII. 1, 2; v. III. 4; IV. 4; V. 2, 3; vii. XVIII. 1, 2; *et sæpe.* = a river. I. xi. IV. 1—3. 洪水, the waters of Yaou's deluge. IV. iii. IV. 1.

永 *yung* Thirty-four times. Long; the length. I. i. IX. 1, 2, 3. For ever; constant. I. v. II. 1, 2, 3; X. 1—3; ix. VII. 3: II. i. IV. 3; iv. VIII. 8; vi. V. 4; *et sæpe.* To prolong. I. x. II. 2: II. iv. II. 1, 2. 以永終譽, to perpetuate one's fame. IV. i. [ii.] III 永世, all one's life. IV. i. [iii.] I.; ii. III. 3.

氾 *sze* Branches led from a river and returning to it again. I. ii. XI. 1.

求 *k'ëw* Nearly 40 times. To seek for, to ask. I. i. IX. 1; ii. IX. 1—3; iii. VI. 3; VIII. 4 (= to covet, to desire); IX. 2; X. 4 (求之, to be aye seeking,=to be getting); XVIII. 1—3; vi. I. 1—3; *et sæpe.* 兄弟求矣, brothers will seek one another out. II. i. IV. 2. To seek to please. II. iv. IV. 3.

氿 *kwei* 氿泉, a spring sending off its waters by several small channels. II. v. IX. 3.

汎 *fan* 汎 and 汎汎, descriptive of a boat floating about. I. iii. I. 1; XIX. 1, 2; iv. I. 1, 2: II. iii. II. 4; vii. VIII. 5.

汔 *heih* Nearly, perhaps. III. ii. IX. 1—5.

汕 *shan* 汕汕, descriptive of catching fish with a wicker basket. II. ii. V. 2.

汙 *woo* *I. q.* 汚. In 3d tone. To wash. I. i. II. 3.

汙 *woo* To be laid under water. II. iv. IX. 5.

汝 *joo* The name of a river. I. i. X. 1, 2.

江 *këang* The river Këang. I. i. IX. 1—3; ii. XI. 1—3: II. v. X. 6: III. iii. VIII. 1—3 (江漢, the Këang and the Han at and after their junction; and so in the next passage); IX. 5.

池 *ch'e* (1) A pool or pond. II. iv. VI. 2; vii. V. 3: III. i. VII. 6; iii. XI. 6. (2) A moat. I. xii. IV. 1—3 (3) 差池, the uneven appearance of the wings of a swallow in its rapid flight. I. iii. III. 1.

汶 *wăn* A river in Ts'e. I. viii. X. 3, 4.

決 *keueh* An archer's ring or thimble. II. iii. V. 5.

汾 *fun* (1) A river in Wei. I. ix. II. 1—3. (2) A title of king Le, taken from that river. III. iii. VII. 4.

沃 *yuh* (1) 沃若, to look rich and glossy. I. v. IV. 3: II. i. III. 4; vi. X. 3. So, 沃沃, I. xiii. III. 1—3; and 有沃. II. viii. IV. 2. (2) A city in Tsin. I. x. III. 1.

沈 *ch'in* To sink. II. iii. II. 4.

沐 *muh* To wash the hair. II. viii. II. 1. A wash for the hair. I. v. VIII. 2.

沒 *muh* To be ended. II. viii. VIII. 2.

沓 *t'ah* A babble of talk. II. iv. IX. 7. See 噂.

沔 *mëen* A large volume of water. II. iii. IX. 1, 2.

沖 *ch'ung* (1) Descriptive of the sound of cutting out ice. I. xv. I. 8. (2) Descriptive of the ends of reins hanging down. II. ii. IX. 4.

沙 *sha* Sand, sands. III. ii. IV. 2.

沚 *che* An islet. I. ii. II. 1; iii. X. 3; xi. IV. 3: II. iii. II. 2.

沛 *p'ei* 顛沛, to be laid prostrate. III. iii. I. 8.

沬 *mei* A tract of Wei. I. iv. IV. 1—3.

沮 *tseu* The name of a river. Always mentioned along with 漆. In K'e-chow. II. iii. VI. 2: IV. i. [ii.] VI. In Pin, 沮漆. III. i. III. 1.

沮 *tseu* To stop. II. v. I. 1; IV. 2: III. iii. IV. 4. To be stopt. II. v. IV. 2.

沮 *tseu* 沮洳, low and oozy grounds. I. ix. II. 1.

沱 *t'o* (1) A stream issuing from the Këang and returning to it. I. ii. XI. 3. (2) 滂沱, descriptive of tears and drivel flowing abundantly. I. xii. X. 1; descriptive of great rain. II. viii. VIII. 3.

河 *ho* The river Ho. I. iii. XVIII. 1, 2; iv. I. 1, 2; v. III. 4; VII. 1, 2; vi. VII. 1—3; vii. V. 1—2; ix. VI. 1—3; xii. III. 2, 3: II. v. I. 6; IV. i. [i.] VIII.; [iii.] XI.; iii. III. *et al.* But any stream of the north may be called a 河. So it may be used in I. i. I. 1; and in I. iv. III. 1: II. v. IV. 6.

沸 *fe* To bubble up. II. iv. IX. 3; III. iii. I. 6.

沸 *fuh* 觱沸, the app. of water issuing from a spring. II. vii. VIII. 2: III. iii. X. 7.

治 *ch'e* = to do, to bring about. I. iii. II. 3.

沼 *chaou* A pool, a round pond. I. ii. II. 1; II. iv. VIII. 11: III. i. VIII. 2.

況 *hwang* (1) To increase. III. iii. III. 5. (2) An initial particle. II. i. IV. 3; VIII. 2.

泂 *hëung* Distant, from a distance. III. ii. VII. 1—3.

泄 *e* (1) To be dispersed. III. ii. IX. 4. (2) 泄泄, descriptive of the slow flight of a pheasant. I. iii. VIII. 1; descriptive of people idle and indifferent. I. ix. V. 2: III. iii. X. 2.

泉 *ts'euen* A spring. I. iii. VII. 3; XIV. 1; xiv. IV. 1—3; II. v. I. 5; X. 5; viii. III. 5: III. i. VII. 6; ii. VI. 3, 5; iii. II. 4; X. 7; XI. 6. 氿泉,—see 氿. 檻泉,—see 檻. (2) 肥泉, a river of Wei. I. iii. XIV. 4. (3) 源泉, a river of Wei. I. v. V. 2, 3. Perhaps the same as the 肥泉.

泌 *pe* The app. of a spring sending out its water. I. iii. III. 1.

泗 *sze* To drivel from the nose. I. xii. X. 1 (涕泗).

泚 *ts'e* 有泚, to look fresh and bright. I. iii. XVIII. 1.

波 *po* = swollen streams. II. viii. VIII. 3.

泣 *k'eih* To weep noiselessly. Alone, and combined with 涕. I. iii. III. 1, 2; v. IV. 2; vi. V. 3: II. iv. V. 8; X. 7.

泥 *ne* Mire. I. iii. XI. 2.

泥 *ne* 泥泥. (1) Descriptive of vegetation wet with dew. II. ii. IX. 3. (2) —of leaves as soft and glossy. III. ii. II. 1.

注 *choo* To flow or lead to. III. i. X. 5; ii. VII. 1—3.

泮 *pwan* (1) To be melted. I. iii. IX. 3. (2) = 畔, a beach or shore. I. v. IV. 6. (3) 泮, 泮水, and 泮宮, the chief college of a State, so called from the semicircular pool in front of it. IV. ii. III. 1, 2, 3, 5, 6, 8.

泯 *min* To be extinguished, to be ruined. III. iii. III. 2.

泰 *t'ae* (1) Excessively. II. v. IV. 1. (2) 泰山, mount T'ae. IV. ii. IV. 6.

泱 *yang* 泱泱, descriptive of a river broad and deep. II. vi. IX. 1—3.

泲 *tse* Name of a place in Wei. I. iii. XIV. 2.

泳 *yung* To dive. I. i. IX. 1—3; iii. X. 4

洄 *hwuy* 遡洄, to go up against a stream. I. xi. IV. 1, 3, 4.

洋 *yang* 洋洋. (1) Descriptive of the waters of a river as wide and deep. I. v. III. 4. (2)—of the water flowing gently and abundantly from a fountain. I. xii. VII. 1. (3) —of the wide extent of a plain. III. i. II. 8. (4) —of the number and complete array of dancers. IV. ii. IV. 4.

洒 *ts'uy* 有洒, descriptive of a lofty tower. I. iii. XVIII. 2. The meaning can hardly be considered certain.

洒 *shae* To sprinkle, to cleanse. I. x. II. 2; xv. III. 3: II. i. V. 2: III. iii. II. 4.

洗 *se* To wash. III. ii. II. 2.

洛 *loh* Name of a river. II. vi. IX. 1—3.

洧 *wei* Name of a river in Ch'ing. I. vii. XIII. 2; XXI. 1, 2.

洪 *hung* 洪水, the deluge of Yaou. IV. iii. IV. 1.

洲 *chow* An islet. I. i. I. 1: II. vi. IV. 3.

洳 *joo* 沮洳,—see 沮.

洵 *seun* Truly. I. iii. XVII. 3; vii. III. 1—3; VI. 1; XXI. 1, 2; xii. I. 1. = a stipulation. I. iii. VI. 5.

洸 *kwang* 有洸, cavalierly. I. iii. X. 6. 洸洸, to be martial-looking. III. iii. VIII. 2.

活 *hwoh* To live. I. iii. VI. 5. The germ of life. IV. i. [iii.] V.; VI.

活 *kwoh* 活活, descriptive of the current of a stream. I. v. III. 4.

洽 *hëah* (1) To assemble. II. iv. VIII. 12 (洽比). To be in accord with. II. vii. VI. 2. To be united. III. ii. X. 2. (2) To permeate. III. iii. VIII. 6. (3) To be provided for, to supply. IV. i. [ii.] IV.; [iii.] V. (5) The name of a river. III. i. II. 4. In this sense, the dict. gives the pronunciation *koh*.

流 *lëw* To flow. I. iii. XIV. 1; v. III. 4: II. iii. IX. 1, 2; iv. X. v., v. I. 5; *et al.* 流言, baseless rumours. III. iii. I. 3. Used of a current on which things flow; to carry away. I. i. I. 2; iii. I. 1; vi. IV. 1—3; vii. XVIII. 1, 2; *et al.* 泉流, springs and streams. II. viii. III. 5, 川之流, the current of a stream. III. iii. IX. 5. To flow away. II. vii. IX. 8. 流亡, to be fugitives. III. iii. IX. 1. 流離之子, children of dispersion. I. iii. XII. 4. Some take 流離 here as the name of a kind of owl. Used of a star passing the meridian. I. xv. I. 1—3. = a liquid. III. i. V. 2.

浚 *tseun* (1) To be deep. II. v. III. 8. (2) A city of Wei. I. iii. VII. 3; iv. IX. 1—3.

浥 *yih* 厭浥, descriptive of dew on the ground. I. ii. VI. 1.

浦 *poo* The bank of a river. III. iii. IX. 2, 4.

浩 *haou* 浩浩, descriptive of the heavens as vast. II. iv. X. 1.

浪 *lang* Dissolute. I. iii. V. 1.

浮 *fow* (1) To float. II. iii. II. 4. 浮浮, descriptive of the vapour of steam floating about. III. ii. I. 7. (2) 浮浮, descriptive of a great fall of snow. II. vii. IX. 8; —of a river in large volume. III. iii. VIII. 1.

海 *hae* The sea. II. iii. IX. 1: III. iii. VIII. 3 (南海): IV. ii. IV. 6 (海邦). 四海, IV. iii. III. ll. 17, 18. 海外, IV. iii. IV. 2.

浸 *tsin* To overflow. I. xiv. IV. 1—3. To soak, to flood. II. v. IX. 3; viii. V. 3.

浼 *mëen* 浼浼, descriptive of water flowing smoothly. I. iii. XVIII. 2.

涇 *king* Name of a stream. I. iii. X. 3: II. iii. III. 4: III. i. IV. 3; ii. IV. 1.

消 *sëaou* (1) To dissolve. II. vii. IX. 7. (2) A city and district on the borders of Wei and Ch'ing. I. vii. V. 1.

涉 *sheh* To wade through water when it reaches to the knees and upwards. I. iii. IX. 1.; v. IV. 1; vii. XIII. 1, 2; viii. VIII. 3. To cross a stream in a boat. I. iii. IX. 4: III. ii VI. 6. 跋涉, to travel over hills and through streams. I. iv. X. 1.

涕 *t'e* To weep; tears. II. v. III. 6; IX. 1; vi. III. 1. 涕泣,—see 泣. 涕泗,—see 泗.

涖 *le* To come and take command. II. iii. IV. 1—4.

涘 *sze* The banks of a river. I. vi. VII. 3.; xi. IV. 3: III. i. II. 4.

涵 *han* To admit, to receive. II. v. IV. 2.

凉 *lëang* To be cold. I. iii. XVI. 1.

涼 *lëang* (1) To assist. III. i. II. 8. (2) To pretend, hypocritical. III. iii. III. 15, 16.

淇 *k'e* A river of Wei. I. iii. XIV. 1; v. I. 1—3; IV. 1, 4, 6; V. 1—3; IX. I—3. 淇之上, perhaps the name of a place near the K'e. I. iv. IV. 1—3.

淑 *shuh* To be good; virtuous; virtuously. I. i. I. 1—3; iii. III. 4; iv. III. 1; xii. IV. 1—3; xiv. III. 1—4. 不淑, evil, misfortune. I. vi. V. 2. 淑旂, a fine—splendid—flag. III. iii. VII. 2. 淑問, to be skilful at questioning. IV. ii. III. 5. In st. 7, 孔淑 = to become very good, to be transformed.

凄 *ts'e* (1) To be cold. I. iii. II. 4. Unless we should read 淒. (2) 淒淒, descriptive of the coldness of wind and rain. I. vii. XVI. 1;—of autumn. II. v. X. 2. (3) 淒淒, descriptive of the luxuriant growth of rushes. I. xi. IV. 2.

淫 *yin* Great. IV. i. [ii.] IX.

淠 *p'e* (1) The app. of a boat moving. III. i. IV. 2. 淠淠. (1) Descriptive of rushes very abundant. II. v. III. 4. (2) Of flags waving and numerous. II. vii. VIII. 2.

淢 *hwih* A city moat. III. i. X. 3.

淪 *lun* (1) Ripples. I. ix. VI. 3. (2) To sink in ruin. II. iv. X. 1; v. I. 5; III. iii. II. 4.

淮 *hwae* The river Hwae. II. vi. IV. 1—3; III. iii. VIII. 1; IX. 2, 4: IV. ii. III. 5, 7, 8; IV. 6, 7. 淮夷, the hordes of the Hwae.

深 *shin* Deep. I. iii IX. 1; X. 4: II. iv. IX. 3; v. I. 6: III. iii. X. 7.

淵 *yuen* (1) To be deep,—with reference to the mind and feelings. I. iii. III. 4; iv. VI. 3. (2) The deep. II. iii. X. 1, 2; v. X. 7: III. i. V. 3. A gulf. II. v. I. 6. A pool. II. v. III. 4. (3) 淵淵, descriptive of the deep sound of drums. II. iii. IV. 3: IV. iii. I.

混 *kwăn* 混夷, wild tribes of the north. III. i. III. 8.

清 *ts'ing* (1) To be clear, pure. I. vii. XXI. 2; IX. vi. I—3: II. v. X. 5; *et sæpe*. 清明, a clear bright day. III. i. II. 8. 清風, a clear, quiet wind. III. iii. VI. 8. 清酒, clear spirits. III. iii. VII. 3. 清廟, a pure, still temple. IV i. [i.] I. (2) Bright eyes. I. iv. III. 3; vii. XX. 1, 2; viii. XI. 3. (3) To clear,—as river-courses. II. viii. III. 5. (4) A city and district on the borders of Wei and Ch'ing. I. vii. V. 1.

淺 *ts'ëen* (1) To be shallow. I. iii. IX. 1; X. 4. (2) A tiger's skin. III. iii. VII. 2.

渙 *hwan* (1) 渙渙, descriptive of a river wide and large. I. vii. XXI. 1. (2) To be dispersed. IV. i. [iii.] II.

渚 *choo* An islet. I. ii. XI. 2, xv. VI. 2: II. iii. X. 1, 2: III. ii. IV. 3.

渝 *yu* To change. I. vii. VI. 1: III. ii. X. 8.

渠 *k'eu* 渠渠, descriptive of a spacious house. I. xi. X 1.

渥 *uh* To moisten, to be moistened, with. I. iii. XIII. 3; xi. V. 1: II. vi. VI. 2.

温 *wăn* Alone, and 温温. To be mild and gentle. I. iii. III. 3; xi. III. 1, 2: II. v. II. 2, 6; vii. VI. 3: III. iii. II. 9: IV. iii. I.

測 *ts'ih* To fathom. 不測, unfathomable, mysterious. III. iii. IX. 5.

渭 *wei* The river Wei. I. iii. X. 3; xi. IX. 1: III. i. II. 4, 3; VII. 6; ii. VI. 6.

渰 *yen* 有渰, descriptive of clouds gathering. II. vi. VIII. 3.

渴 *hoh* To thirst. I. vi. II. 2: II. i. VII. 2, 6; vii. IV. 1.

游 *yëw* (1) To wander, to ramble,—enjoying one's self. I. i. IX. I (游女, young ladies rambling about): II. iv. II. 3 (優游, idle wandering): III. ii. VIII. 2 (游 and 優游); X. 8 (游衍, wanderings and indulgences). (2) To swim. I. iii. X. 4. 遡游, to swim down a stream. I. xi. IV. 1, 2, 3. (3) We have 游龍, a water plant so named from its spreading leaves. I. vii. X. 2; and 游環, slip rings, I. xi. III. 1.

湄 *mei* The margin of a stream. I. xi. IV. 2.

湎 *mëen* To flush with drink. III. iii. I. 5.

湘 *sëang* To boil. I. ii. IV. 2.

湑 *seu* (1) To strain spirits; strained spirits. II. i. V. 3: III. ii. IV. 3. (2) Descriptive of dew upon plants. II. ii. IX. 1. (3) Alone, and 湑湑, to be abundant. II. vi. X. 1; vii. IV. 4: I. x. VI. 1.

湛 *chan* 湛湛, descriptive of dew lying abundantly. II. ii. X. 1—3.

湛 *tan* Long continuance of pleasure; to have that. II. i. I. 3; IV. 7; vi. I. 6; vii. IV. 4. To be addicted to. III. iii. II. 3.

湜 *chih* 湜湜, descriptive of a stream very clear. I. iii. X. 3.

湝 *këae* 湝湝, descriptive of a river flowing on. II. vi. IV. 2.

湯 *shang* 湯湯, descriptive of a large stream. I. v. IV. 4; II. viii. X. 3: II. iii. IX. 2; vi. IV. 1: III. iii. VIII. 2.

湯 *tang* Dissipated. I. x. I. 1.

湯 *t'ang* The founder of the Shang dynasty. IV. iii. I; II.; III.; IV. 3; V. 1, 2.

源 *yuen* 泉源,—see 泉.

溢 *yih* 溢恤, to show kindness to. IV. i. [i.] II.

溥 *p'oo* Wide, great. II. vi. I. 2: III. ii. VI. 3, 5; iii. VII. 6; XI. 6: IV. iii. II.

溱 *tsin* (1) A river in Ch'ing. I. vii. XIII. 1; XXI. 1, 2. (2) 溱溱, descriptive of a numerous and increasing population. II. iv. VI. 4.

溺 *neih* To sink. III. iii. III. 5.

溼 *shih* Low, damp ground. Used for plants growing there. I. vi. V. 3.

滂 *p'ang* 滂沱,—see 沱.

滅 *mëeh* To extinguish. II. iv. VIII. 8; X. 2: III. iii. III. 7.

滔 *t'aou* 滔滔, descriptive of a stream flowing along in great volume. I. viii. X. 4: II. v. X. 6: III. iii. VIII. 1. 滔德, insolent dispositions. III. iii. I. 2.

滌 *teih* (1) To clean, to sweep clean. I. xv. I. 8. (2) 滌滌, descriptive of everything scorched up. III. iii. IV. 5.

滮 *pëaou* The app. of water flowing. 滮池, water flowing from a pool. II. viii. V. 3.

滯 *che* To be left; untouched. II. vi. VIII. 3.

滸 *hoo* The bank of a river. I. vi. VII. 1: III. i. III. 2; iii. VIII. 3.

漂 *p'ëaou* To blow or carry away. I. vii. XI. 2; xv. II. 3 (漂搖, to shake).

滺 *yew* 滺滺, descriptive of a flowing stream. I. v. V. 4.

漆 *ts'eih* (1) 漆沮,—see 沮. The name of a river. (2) The varnish tree. I. iv. VI. 1; x. II. 3; xi. I. 2.

漏 *low* 屋漏, a window, where the light is admitted. III. iii. II. 7.

溉 *kae* To cleanse, to wash. I. xiii. IV. 3. 濯溉, III. ii. VIII. 3.

漕 *tsaou* A city of Wei. I. iii. VI. 1; XIV. 4; iv. X. 1.

漘 *shun* The borders of a river. I. vi. VIII. 1; x. IV. 3: III. i. II. 4.

漙 *twan* Descriptive of much dew. I. vii. XX. 1.

漚 *yow* To steep. I. xii. IV. 1—3.

漢 *han* (1) The Han river. I. i. IX. 1—3: II. v. X. 6: III. iii. VIII. 1—3 (江漢,—see 江); IX. 5 (江漢). (2) 天漢 and 雲漢, the milky way. II. v. IX. 5: III. i. IV. 4; iii. IV. 1.

漣 *lëen* (1) To ripple, to be rippling. I. ix. VI. 1. (2) 漣漣, descriptive of tears flowing continuously. I. v. IV. 2.

漸 *tsëen* To wet. I. v. IV. 4.

漸 *tsan* 漸漸, to be high and craggy. II. viii. VIII. 1, 2.

漼 *ts'uy* To look deep. II. v. III. 4.

漿 *tsëang* Liquor. II. v. IX. 5, 7 (酒漿).

潛 *tsëen* (1) To he hid at the bottom of the water. II. iii. X. 1, 2; iv. VIII. 11; v. X. 7. (2) What we may call a fish warren. IV. i [ii.] VI.

潝 *heih* 潝潝, descriptive of men temporarily agreeing with one another. II. v. I. 2.

澗 *këen* A stream in a valley or ravine. I. ii. II. 2; IV. 1; v. II. 1: III. ii. VI. 6 (=a valley).

潦 *laou* 行潦, pools on the ways from rain or inundation. I. ii. IV. 1: III. ii. VII. 1—3.

潨 *tsung* Where rivers meet. III. ii. IV. 4.

潰 *hwuy* (1) 有潰, to look angry. I. iii X. 6. (2) To be in, or go to, confusion. III. iii. XI. 4. 潰潰, breeders of confusion.

III. iii. XI. 2. (3) =遂, to succeed, to attain to. II. v. I. 4: III. iii. XI. 4.

潸 *shan* The app. of tears falling. 潸焉, with falling tears. II. v. IX. 1.

澣 *hwan* To rinse; to wash. I. i. II. 3; iii. I. 5.

澤 *tsih* (1) A marsh. I. xii. X. 1—3: II. iii. VII. 2: III. iii VII. 5. (2) Under-clothes. I. xi. VIII. 2.

澤 *shih* 澤澤, descriptive of the soil turned up and pulverized. IV. i. [iii.] V.

濃 *nung* 濃濃, descriptive of dew lying thick on plants. II. ii. IX. 4.

濆 *fun* The bank of a river. III. iii. IX. 4.

濁 *chuh* To be muddy. I. iii. X. 3: II. v. X. 5.

濈 *tseih* 濈濈, descriptive of sheep mild and agreeing together. II. iv. VI. 1.

濊 *hwoh* 濊濊, descriptive of the sound of nets dropt into the water. I. v. III. 4.

濔 *ne* 濔濔, descriptive of the pliant appearance of reins. I. viii. X. 2.

濛 *mung* Small rain. 其濛, drizzlingly. I. xv. III. 1—4.

濕 *chih* 濕濕, descriptive of cattle flapping their ears. II. iv. VI. 1. Some read 湆.

濟 *tse* A ford. I. iii. IX. 1, 2. To cross a stream. I. iv. IX. 2.

濟 *tse* 濟濟. (1) To be fine-looking,—descriptive of a chariot team. I. viii. X. 2. (2) Descriptive of good and dignified deportment. II. vi. V. 2: III. i. IV. 1; ii. VI. 4: IV. i. [i.] I.)3) To be numerous. III. i. I. 2; IV. 2; V. 1: IV. i. [iii.] V.; ii. III. 6.

濡 *joo* To wet. I. iii. IX. 2; xiv. II. 2, 3: II. i. III. 2. To be wet, glossy. I. vii. VI. 1.

濩 *hwoh* To boil. I. i. II. 2.

濫 *lan* To go to excess,—in punishing. IV. iii. V. 4.

濬 *seun* Deep, profound. IV. iii. IV. 1.

濯 *choh* (1) To wash. III. ii. VII. 2, 3. To dip in water. III. iii. III. 5. (2) Greatly. III. iii. IX. 5. (3) 濯濯, to be fat and sleek, descriptive of the deer in king Wăn's park. III. i. VIII. 2. (4) 濯 and 濯濯, to be brigghtly displayed, to shine bright. III. i. X. 4; iii. V. 4: IV. iii. V. 5.

濱 *pin* The bank of a river; the shore. I. ii. IV. 1: II. vi. I. 2.

瀌 *pëaou* 瀌瀌, abundantly. II. vii. IX. 7.

瀏 *lëw* The appearance of a deep stream. I. vii. XXI. 2.

瀟 *sëaou* 瀟瀟, the sound of wind and rain. I. vii. XVI. 2.

瀰 *me* 有瀰 and 瀰瀰, descriptive of a stream large and full. I. iii. IX. 2; XVIII. 1.

瀼 *jang* 瀼瀼, to be heavy with dew. I. vii. XX. 2: II. ii. IX. 2.

灌 *kwan* (1) Growing thickly I. i. II. 1. = bushy clumps. III. i. VII. 2. (2) 灌灌, to be entirely sincere. III. ii. X. 4.

THE 86TH RADICAL. 火

火 *ho* (1) Fire. I. vii. IV. 1—3: II. vi. VIII. 2: IV. iii. IV. 6. (2) A star in Scorpio. I. xv. I. 1—3.

灼 *choh* 灼灼, to be brilliant. I. i. VI. 1.

災 *tsae* Calamity, injury. 無災, there was no injury. IV. ii. IV. 1.

炎 *yen* Blazing. II. vi. VIII. 2. 炎炎, descriptive of scorching heat. III. iii. IV. 4.

炙 *chih* To broil, broiled. II. vi. V. 3; viii. VII. 2, 4: III. iii. II. 2; IV. 5.

炤 *chaou* To be visible, to be clearly seen. II. iv. VIII. 11.

炮 *paou* To bake. II. viii. VII. 2, 4.

炰 *paou* (1) To roast, roasted. II. iii. III. 6: III. iii. VII. 3: IV. ii. IV. 4. (2) 炰烋, descriptive of a tyrant, showing a fierce will. III. iii. I. 4.

烈 *lëeh* (1) Fire blazing. I. vii. IV. 1, 2, 3. The dict., after Maou, takes this passage differently;—see *in voc.* So 烈烈, in IV. iii. IV. 6. (2) Meritorious, excellent. Generally in connection with 祖 or 考. II. vi. VI. 2: IV. i. [ii.] VII.; ii. III. 4; iii. I.; II. =merit, achievement. IV. i. [ii.] X. (3) To, broil; = broiled flesh. III. ii. I. 7. (4) 烈烈, to be sorrowful. II. i. VII 2. (5) 烈烈, majestic, martial-like. II. viii. III. 4. =all-ardent. IV. iii. IV. 2. (4) Brightness, fame; ardour; brilliant. III. i. VI 4; IV. i. [i.] IV.; IX.; [ii.] VIII. (5) 烈烈, to be cold and bleak. II. v. VIII. 5; X. 3. Here 烈 is used for 冽; as in 栗烈, I. xv. I. 1, the air cold.

烋 *hëaou* 炰烋,—see 炰.

烏 *woo* A crow. I. iii. XVI. 3: II. iv. VIII. 3, 5.

滅 *mëeh* To extinguish. II. iv. VIII. 8.

烖 *tsae* *I. q.* 災. To afflict with calamity. III. iii. XI. 6.

烘 *hung* To burn. II. viii. V. 4.

烝 *ching* (1) To distil. III. ii. I. 7. (2) To be a true sovereign. III. i. X. 1, 8. (3) To advance, to bring forward. II. vi. VII. 1: IV. i. [ii.] IV.; [iii.] V. To send in and set forth offerings II. vi. VI. 6: vii. VI. 2. (4) All. II. viii. VIII. 3: III. i. IV. 3; iii. I. 1; VI. 1: IV. i. [i.] X.; ii. IV. 5. 烝然, in multitudes. II. ii. V. 1, 2, 4. (5) The winter sacrifice to ancestors, and to offer that sacrifice. II. i. VI. 2; vi. V. 2: IV. iii. I.; II. (6) 烝烝, vigorous-looking. IV. ii. III. 6. (7) An initial particle. I. xv. III. 1. 3: II. i. IV. 4.

焉 *yen* A final particle at the end of lines. II. vii. X. 1. 2, 3. Sometimes an interrogative precedes. I. x. VI. 1, 2; XII. 1, 2, 3. Another particle may follow, as 哉 in I. v. IV. 6 But 焉=然, in I. iii. XV. 1, 2, 3. In the middle of lines, Wang Yin-che explains it by 是, to be. I. xii. VII. 1, 2, 3: II. v. III. 2; IV. 5; IX. 1. So 於焉 may be taken as=於是, here;—see 於.

焉 *yen* How. I. v. VIII. 4.

焚 *fun* To burn. III. iii. IV. 5.

焞 *t'un* 焞焞, in complete array. II. iii. IV. 4.

無 *woo* More than 200 times. (1) No, not; to be without; not to have. It is the opposite of 有, both in its personal, and impersonal usages. I. i. II. 2; ii. VI. 2, 3; III. i. 1; iv. V. 1, 2; xi. VIII. 1—3; xii. I. 1; *et passim*. 無冬無夏, without distinction of winter or summer. I. xii. I. 2, 3. 無小無大, both small and great. IV. ii. III 1. 無爲, to do nothing. I. xii. X. 1—3. (2) Do not; = 毋. I. xv. VI. 4: II. iv. III. 1—3; V. 1; *et sæpissime*.

焦 *tsëaou* Name of a district. II. iii. III. 4.

然 *jen* So, thus; to be so; to be right. I. iv. VI. 2: xii. VI. 1: II i. IV. 8; iv. IX. 5; vii. IX. 2: III. i. vii. 5; ii. X. 1, 2. 4. To hold to be right or correct. I. x. XII. 1—3. = our *ly*, forming adverbs. I. iii. V. 2; ix. I. 2: II. iv. II. 3. See 烝 and 居. 胡然, an exclamation of admiration. I. iv. III. 2; xi. III. 2: II. iv. VIII. 8. In I. iii. V. 2; iv. VI. 2, Wang Yin-che explains 然 by 而, *and*.

煁 *shin* A small furnace. II. viii. V. 4.

煇 *hwăn* The smoke from a torch. II. iii. VIII. 3.

煌 *hwang* 煌煌, to be brilliant. I. xii. V. 1: III. i. II. 8.

煒 *wei* 有煒, to be bright. I. iii. XVII. 2.

熙 *he* To be bright. IV. i. [iii.] VIII. In connexion with 緝, to continue what is bright; to be bright; to glorify. III. i. I. 4: IV. i. [i.] III.; VI.; [ii.] VIII.; [iii.] III.

照 *chaou* To enlighten. I. iii. IV. 1; xii. VIII. 3: II. vi. III. 1.

煽 *shen* To blaze. II. iv. IX. 4.

熇 *haou* 熇熇, to be blazing. III. ii. X. 4.

熊 *hëung* The bear. II. iv. V. 6, 7: III. iii. VII. 5. = bear-skins. II. v. IX. 4.

熏 *hëun* (1) To smoke out. I. xv. I. 5. To be steaming. III. iii. IV. 5. (2) 熏熏, to be harmonious and happy-looking. III. ii. IV. 5.

熠 *yih* 熠燿, to gleam fitfully. I. xv. III. 2, 4.

熯 *jen* To be exhausted. II. vi. V. 4.

熱 *jeh* Hot;—anything hot. III. iii. III. 5.

熲 *këung* An imperfect, limited view of things. II. vi. II. 2.

熾 *ch'e* To be blazing. II. iii. III. 1. To be glorious. IV. ii. IV. 4, 5.

燎 *lëaou* (1) A torch. II. iii. VIII. 1, 2, 3. (2) Flames. II. iv. VIII. 8. (3) To burn,—as fuel. III. i. V. 5. (4) To be bright, brilliant. I. xii. VIII. 3.

燔 *fan* To roast; roasted. II. vi. V. 3; viii. VII. 2—4: III. ii. I. 7; II. 2; IV. 5.

燕 *yen* (1) The swallow. 燕燕, I. iii. III. 1—3. (2) To feast, to be feasted. II. i. I. 2; ii. V. 1—4; IX. 1, 3; iii. III. 6; vi. V. 5; vii. IV. 1, 2: III. ii. IV. 1—4; iii. VII. 3: IV. ii. IV. 8. (3) To soothe, to give rest to. II. i. I. 3: III. i. X. 8; ii. V. 4: IV. i. [ii.] VII. To please; to be pleased, to rest. II. iii. VI. 3: III. iii. VII. 5. (3) 燕燕, to be at ease, pleased-looking. II. vi. I. 4. 燕婉, to be pleasant and genial. I. iii. XVIII. 2.

燕 *yen* The name of a State in the north. III. iii. VII. 6.

營 *ying* (1) To regulate, to define. II. viii. III. 4. =to found. III. ii. V. 4. It is generally used along with 經, meaning to do all the work spoken of, from the definition of it to the completion. II vi. I. 3; viii. X. 1: III. i. VIII. 1; ii. VIII. 2. (2) 營營, descriptive of flies buzzing about. II. vii. V. 1—3.

燠 *yuh* Lasting. I. x. IX. 2. It is difficult to get this meaning out of the character.

燬 *wei* A blazing fire. I. i. X. 3.

燮 *sëeh* In accordance with. III. i. II. 6.

燼 *tsin* Ashes, to be reduced to ashes. III. iii. III. 2.

燿 *yaou* 熠燿,—see 熠.

爗 *yeh* 爗爗, descriptive of lightning. II. iv. IX. 3.

爛 *lan* To be splendid. III. iii VII. 4 (爛其). Descriptive of the splendour of an embroidered coverlet. I. x. XI. 3 (爛兮);—of the brightness of the Morning-star. I. vii. VIII. 1 (有爛).

爨 *tswan* A furnace. II. vi. V. 3.

THE 87TH RADICAL. 爪

爪 *chaou* Claws, talons. II. i. IV. 1, (爪士, the taloned soldiers) 2.

爭 *tsăng* To quarrel; strife, war. II. v. I. 4: III. iii. VIII. 2: IV. iii. II.

爰 *yuen* About fifty times. (1) A particle, which we can hardly translate;—interchangeable with 曰, 欥, and 聿. I. iii. VII. 3; iv. IV. 1—3; VI. 1; xv. I. 2: II. i. III. 2—5: III. i. VII. 1; ii. VI. 1; *et sæpe*. (2) Here, there, thereon. I. i.i. VI. 3; ix. VII. 1, 2: II. iv. V. 2; *et sæpe*. The dict. and critics generally explain it by 于 or 於; but it really = 於是. Often, however, one is in doubts whether to construe the character thus, or as (1). (3) 爰爰, to be slow and cautious. I. vi. VI. 1—3.

爲 *wei* Nearly a hundred times. (1) To make, to do. I. i. II. 2; iii. XV. 1—3; vi. VI. 1 (無爲, there was nothing doing); vii. I. 1; x. XII. 1—3 (爲言, to tell stories); xii. X. 1—3 (無爲): II. i. VI. 4 (爲德, to practise virtue): *et sæpe*. 爲詩, to make a poem. II. v. VI. 7. 作爲, doings. III. iii. II. 12. 爲猶 to form plans. II v. I. 4; IV. 6. 何爲 and 胡爲 are frequent. (2) To be, to play the part of; to become. I. iii. XVII. 3; v. I. 3; IV. 5; xi. IV. 1: II. iv. IX. 3; v. III. 2; V. 8; X. 4; *et sæpe*. 以爲, to take to be, to consider as, is common. I. iii. X. v.; v. X. 1—3; *et al.* 爲 alone is sometimes = 以爲. *E.g.* I. xi. III. 2: II. iii. III. 5; viii. X. 2. But 以爲, in some cases = wherewith to make. These two meanings (1) and (2) often seem to run into each other. (3) To assist. III. ii. IV. 2. To remedy. III. iii. II. 5.

爲 *wei* For. I. v. VIII. 1, and perhaps 2; xv. I. 5: III. iii. IV. 8; VII. 5.

爵 *tsëoh* (1) A cup. I. iii. XIII. 3: II. vii. VI. 1. (to drink a cup). 2: III. ii II. 2. (2) Dignity, rank. II. vii. IX. 4: III. iii. III. 5.

THE 88TH RADICAL. 父

父 *foo* (1) A father. I. vi. VII 1; ix. IV. 1; x. VI. 1 (同父): II. v. III. 3; VIII. 3, 4. 父母, parents,—see 母. (2) Uncles, elderly relatives of the same surname. II. i. V. 2; iv. III. 3.

父 *foo* Used after clan-names, titles, and designations;—like our Mr. 家父, II. iv. VII. 10. 祈父. II. iv. I. 1—3. 尚父, III. i. II. 8. 亶父, III. i. III. 1, 2. 顯父. III. iii. VII. 3. 蹶父, III. iii. VII. 4, 5; 皇父 and 休父, III. iii. IX. 1, 2. 叔父, IV. ii. IV. 2.

THE 89TH RADICAL. 爻

爽 *shwang* To be different, to alter. I. v. IV. 4. To alter for the worse, to be in error. III. ii. IX. 2.

爾 *urh* About 130 times. (1) You, your. I. i. V. 1—3; iii. VIII. 4; X. 1, 2, 3. 5. 6; v. IV. 2. 6; V. 1; vi. IX. 1, 2; *et passim*. (2) = 矣, at the end of lines. I v. IV. 4: III. i. II. 6: IV. i. [ii.] II. (3) = 然, forming adverbs. II. iii. IV. 4; vi. V. 2. See the note on this passage. There are some other analogous lines. (4) = 邇, to be near. III. ii. II 1. (5) = 彼. IV. i. [i.] X.

THE 90TH RADICAL. 爿

牀 *chwang* A couch. I. xv. I. 5: II. iv. V. 8; vi. I 1.

牂 *tsang* (1) 牂牂, descriptive of dense and luxuriant foliage. I. xii. V. 1. (2) 牂羊, a ewe. II. viii. IX. 3.

牆 *tsëang* A wall. I. iv. II. 1—3; vii. II. 2: II i. IV. 4: iv. IX. 5 (牆屋, walls and roofs, = houses).

THE 91st RADICAL. 片

版 *pan* The boards of building frames. III. i III. 5.

牖 *yëw* A window. I. ii. IV. 3; xv. II. 2. To enlighten. III. ii. X. 1 (天之牖民, Heaven enlightens the people).

THE 92d RADICAL. 牙

牙 *ya* The molar teeth. I. ii. VI. 3. Teeth generally. II. iv. I. 1. Used of the toothed edge of the face-board of a bell frame. IV. i. [ii.] V.

THE 93d RADICAL. 牛

牛 *new* (1) Kine, cattle. I. v. II. 1, 2: II. iv. VI. 1; vi. V. 2: III. ii. I. 2; II. 1. A bull. IV. i. [i.] VII. and [iii.] VII. To lead oxen. II. viii. III. 3. (2) 牽牛, a constellation in Aquila. II. iv. IX. 6.

牝 *p'in* Mares. I. iv. VI. 3.

牟 *mow* Barley. IV. i. [i.] X.; [ii.] I.

牡 *mow* The male of animals. I. viii. II. 2; xi. II. 2: II. i. V. 2. A bull. II. vi. VI. 5: III. i. V. 4: IV. i. [ii.] VII.; [iii.] VI. It is generally applied in the She to horses, —stallions, and especially in the phrase 四牡, the four steeds of a chariot. I. v. III. 3; xi. III. 2: II. i. VII. 4, 5: IX. 3; *et sæpe*. It is once applied to the male of birds. I. iii IX. 2.

牢 *laou* A pen, a stall. III. ii VI. 4.

牣 *jin* To be full. III. i. VIII. 2.

牧 *muh* (1) 牧 and 牧人, shepherds, herdsmen. II. iv. VI. 2, 3. 4. (2) Pasture-grounds, I. iii. XVII. 3: II. i. VIII. 1. (3) 牧野, the scene of the decisive battle between king Woo of Chow and the last king of the Shang dynasty. III. i. II. 7, 8: IV. ii. IV. 2.

物 *wuh* (1) Things, articles. Used for viands. II. ii. III. 4, 5, 6; for the faculties and relationships. III. iii. VI. 1; for victims in covenants (三物, a dog, a pig, and a fowl. II. v. V. 7). (2) Horses of equal strength. II. iii. III. 2. Cattle divided according to their colour. II. iv. VI. 2.

牲 *săng* Cattle for victims. II. iv. VI. 2: III. iii. IV. 1.

特 *tih* (1) A mate. II. iv. IV. 3. An only one I. iv. I. 2. (2) A man eminent among others. I. xi. VI. 1. Used of grain growing up straight. II. iv. VIII. 5. (3) An animal of chase, 3 years old. I. ix. VI. 2.

牽 *k'ëen* 牽牛,—see 牛.

犀 *se* 瓠犀, the section of a melon, showing the seeds. I. v. III. 2.

犉 *shun* Cattle tawny and with black lips. II. iv. VI. 1: IV. i. [iii.] VI.

犧 *he* A pure victim. II. vi. VII. 2: IV. ii. IV. 3, 4.

THE 94th RADICAL. 犬

犬 *k'euen* A dog, a hound. II. v. IV. 4.

狁 *yun* In the name 玁狁, some northern hordes. ? = Huns. II. i. VII. 1, 5; VIII. 3, 6; iii. III. 1—5: IV. 4.

狂 *k'wang* To be hasty or rash; mad, distracted. I. iv. X. 3; vii. X. 1 (= a madman); XIII. 1—2. (狂童之狂): III. iii. III. 8.

狃 *nëw* To repeat, to practise I. vii. IV. 1.

狄 *tëih* The wild tribes of the north. III. iii. X. 5: IV. ii. IV. 5.

狄 *t'eih* To drive back. IV. ii. III. 6.

狐 *hoo* A fox, fox-. I. iii. XII. 3; XVI. 3; v. IX. 1—3; viii. VI. 1; xi. V. 1; xiii. I. 1, 2; xv. I. 4: II. viii. X. 4.

狡 *këaou* Artful. I. vii. X. 2; XII. 1, 2.

狩 *show* The winter hunt. = a great chase. I. vii. III. 2. To hunt. I. ix. VI. 1—3: xi. II. 1: II. iii. V. 2; viii. II. 3.

狼 *lang* The wolf. I. viii. II. 3; xv. VII. 1, 2.

猗 *e* (1) An exclamation. I. v. I. 3. 猗嗟. I. viii. XI. 1—3. 猗與, IV. i. [ii.] VI.; iii. I. (2) = 兮, at the end of a line. I. ix. VI. 1—3.

猗 *e* (1) To pull on one side. I. xv. I. 3. (2) To adjoin. II. iii. VI. 7.

猗 *o* (1) To incline to one side. II. iii. V. 6. (2) 猗儺, to be soft and pliant. I. xiii. III. 1, 2. 3. (3) 猗猗 and 其猗, descriptive of luxuriant vegetation. I. vii. III. 2: II. iv. VII. 2. But this was the original pronunciation of the character in all cases.

猱 *naou* A monkey. II. vii. IX. 6.

猶 *yĕw* (1) Still, and so notwithstanding. I. v. IV. 3; ix. IV. 1—3: II. i. V. 1: IV. i. [iii.] II. (2) Equal to. I. ii. X. 2. Similar. II. vi. IV. 3; viii. V. 2. (3) Plans. II. iii. IV. 4; iv. V. 1 (to scheme); v. I. 1, 2, 3, (principles) 4: III. i. I. 2; iii. IX. 6. *et al.* (4) = 由, to go along. IV. i. [iii.] XI.

猷 *yĕw* Plans. II. v. IV. 4; vii. IX. 6.

獄 *yuh* (1) A trial,—at law. I. ii. VI. 2. (2) A prison. II. v. II. 5.

獨 *tuh* Only, alone, solitary. I. iii. VI. 1; VII. 1—3; x. XI. 1—3; xv. III. 1: II iv. VIII. 1. and 12 (to stand alone), 13 (惸獨, the helpless and solitary); IX. 8; v. III. 1; VIII. 5, 6; *et al.*

獫 *hëen* Long-muzzled dogs. I. xi. II. 3.

獲 *hwoh* To get, to find. I. iii. II. 4. To hit. I. xi. II. 2: III. iii. III. 14. To capture. II. i. VIII. 6; v. IV. 4. = to be right. II. vi. V. 3: III. i. VII. 1. To be won. IV. ii. III. 7.

獵 *lëeh* To hunt. I. ix. VI. 1—3.

獸 *show* Beasts of chase. II. iii. V. 3; VI. 2.

獻 *hëen* To present, to offer up,—to a superior, as the spoils of the chase and of war. I. vii. IV. 1; xv. I. 4; IV. ii. III. 5, 6, 8. To present,—in sacrifice. II. vi. VI. 4. To present,—the cup at feasts. II. vi. V. 3; viii. VII. 2; III. ii. II. 2. To show, to exhibit. II. vii. VI. 1.

玁 *heën* See 狁.

THE 95TH RADICAL. 玄

玄 *heuen* Dark-coloured. I. i. III. 3; xv. I. 3: II. vii. VIII. 1; viii. X. 2: III. iii. VII. 2. 玄鳥, the swallow. IV. iii. III. 玄王, the dark king. IV. iii. IV. 2.

率 *suh* (1) To follow, to keep along. II. iii. IX. 3; vi. I. 2; viii. X. 3, 4: III. i. III. 2; IX. 2: IV. i. [iii.] II.; iii. IV. 2. 率由, to observe and follow. III. ii. V. 2; to give free course to, 3. Perhaps 率 here has the meaning of—to *lead*. Along, about. II. v. II. 5. (2) To lead. II. iii. IV. 1—4; VI. 3: IV. i. [ii.] II.; VIII. In 率從, we might think that both meanings were combined. II. vii. VIII. 4: IV. ii. IV. 6, 7. (3) Universally. IV. i. [i.] X.

THE 96TH RADICAL. 玉

玉 *yuh* A gem; jade, a piece of jade, of jade. I. ii. XII. 2; iv. III. 2; v. V. 3; vii. IX. 1, 2; ix. II. 2; III. 1: II. iii. X. 2; iv. II. 4, and I. 4, 毋金玉爾音, do not make the news of you rare as gold or gems: III. i. IV. 5; ii. VI. 2; IX. 5 (here again 玉 is a verb, to hold as precious as a sceptre of jade).

王 *wang* About 150 times. (1) King, royal. I. i. X. 3; ii. XIII. 1—3; iii. XV. 2, 3, v. VIII. 1; *et passim.* (2) To acknowledge once in a lifetime the king's supremacy. IV. iii. V. 2.

王 *wang* To bear sway over, play the part of king, III. i. VII. 4.

王 *wang* As if it were 往, though in the rhymes no regard is paid to the tone. To resort to; to go. III. i. VII. 6; ii. X. 8.

玖 *këw* A precious stone, only inferior to jade. I. v. X. 3; vi. X. 3.

玷 *tëen* A flaw or defect. III. iii. II. 5; XI. 3.

玼 *tsze* 玼玼, descriptive of the richness and splendour of a robe. I. iv. III. 2.

珈 *këa* Jewels on hair-pins. I. iv. III. 1 (六珈).

珌 *peih* 有珌, to glitter as a gem. II. vi. IX 2.

珩 *hăng* The top gem of the girdle-pendant. II. iii. IV. 2.

球 *k'ëw* A rank-token of jade. IV. iii. IV. 3.

理 *le* To mark out the smaller divisions of fields. II. vi. VI. 1: III. i. III. 4; iii. VIII. 3.

琇 *sëw* A pebble, or precious stone;—used as an ear stopper. II. viii. I. 3. So, 琇瑩. I. v. I. 2.

琚 *ken* A gem worn at the girdle-pendant. I. v. X. 1; vii. IX. 1.

琛 *yin* Precious treasures. IV. ii. III. 8.

琢 *chok* To cut—work on—gems or precious stones. I. v. I. 1: III. i. IV. 5: IV. i. [ii.] IX (享琢, polished,—of manners).

琫 *pung* A gem ornament for the mouth of a scabbard. II. vi. IX. 2: III. iii. VI. 2.

琴 *k'in* The small lute. I. i. I. 3; iv. VI. 1; vii. VIII. 2: II. i. I. 3; IV. 7; vi. IV. 4; VII. 2 (with the lute). In all these cases 琴 occurs in connexion with 瑟, the large lute. = lute strings. II. vii. IV. 4.

瑕 *hëa* (1) A flaw, a blemish. I. xv. VII. 2: III. i. VI. 4. (2) How. I. iii. XIV. 3; XIX. 2.

瑟 *sih* (1) The large lute. See 琴. (2) To be grave. I. v. I. 1, 2. (3) To be massive, dense. III. i. V. 2, 5.

瑣 *so* Fragments, small. I. iii. XII. 4 (瑣尾). 瑣瑣, to be small, contemptible. II. iv. III. 4.

瑤 *yaou* A beautiful stone or gem. I. v. X. 2: III. ii. VI. 2.

瑩 *yung* A pebble, or precious stone, used as an ear-stopper. I. viii. III. 2. Along with 琇. I. v. I. 2.

瑰 *kwei* A kind of jasper. I. xi. IX. 2.

瑱 *t'ëen* Ear-stoppers. I. iv. III. 2.

瑲 *ts'ëang* 瑲瑲 and 有瑲, descriptive of the sound of bells and gems. II. iii. IV. 2.

瑳 *ts'o* (1) The brilliant white appearance of the teeth. I. v. V. 3. (2) 瑳瑳, to be rich and splendid-looking. I. iv. III. 2.

璊 *mun* A red gem. I. vi. IX. 2.

璋 *chang* A half sceptre. II. iv. V. 8: III. ii. VIII. 6; X. 6. Used for a libation-cup. III. i. IV. 2; V. 2.

璧 *peih* A round rank-token of jade. I. v. I. 3: III. iii. IV. 1 (used in sacrificing).

環 *hwan* A ring. I. viii. VIII. 2 (重環); xi. III. 1 (游環).

璲 *suy* Certain gem-stones. II. v. IX. 5.

瓊 *k'eung* Precious, beautiful;—of gems and stones. I. v. X. 1—3; vii. IX. 1; viii. III. 1—3; xi. IX. 2.

瓚 *tsan* A libation-cup. III. iii. VIII. 5 (圭瓚).

THE 97TH RADICAL. 瓜

瓜 *kwa* (1) Gourds, melons. I. xv. I. 6; III. 3: II. vi. VI. 4: III. i. III. 1; ii. I. 4. (2) 木瓜, the *carica papaya*. I. iv. X. 1.

瓞 *t'ëeh* 瓜瓞, gourds. III. i. III. 1; ii. I. 4. The 瓞 is the name for the plant at its commencement where it is yet small.

瓠 *hoo* A gourd,—the bottle-gourd. I. v. III. 2: II. ii. V. 4; vi. VI. 4; viii. VII. 1.

THE 98TH RADICAL. 瓦

瓦 *wa* A tile. II. iv. V. 9.

甓 *peih* The tiles in a temple path. I. xii. VII 2.

THE 99TH RADICAL. 甘

甘 *kan* Sweet. I. iii. X. 2: II. ii. V. 3; v. IV. 3; vi. VII. 2 (甘雨). (2) 甘心, to be wearied in mind. I. v. VIII. 3. (3) 甘棠, the sweet pear tree. I. ii. V. 1—3.

甚 *shin* Very; to be excessive. I. vii. XV. 1: II. v. VI. 1; vii. X. 1, 2: III. iii. IV. 2—8.

THE 100TH RADICAL. 生

生 *săng* About 50 times. (1) Life, to live; to be born;—of man. I. iii. VI. 4; vi. VI. 1—3: II. v. VIII. 3; viii. IX. 2: III. i. I. 3; III. 1; iii. III. 4. To arise;—of an event. II. v. IV. 2. To grow; to produce;—of the vegetable world. I. x. X. 1, 2; XI. 1. 2: II. iv. VII. 6; vi. VI. 2: III. ii. VIII. 9; iii. III. 2, 3; X. 3. (2) To beget; to bear, to give birth to. II. iv. V. 8, 9; VIII. 2; v. II. 4; III. 3; VIII. 1. 2, 4; III. i. I. 3; II. 2, 6; *et al.* To bring about the birth of. IV. iii. III. 1. 2. (3) 旣生旣育, when your livelihood was secured. I. iii. X. 5. (4) We have 友生, friends. II. i. IV. 5; 先生, the first-born. III. ii. I. 2; 後生, descendants. IV. iii. V. 5. 生芻, fresh grass. II. iv. III. 4. (5) The natural conscience. III. i. III. 9.

甡 *sin* 甡甡, descriptive of herds of deer roaming together. III. iii. III. 9.

甥 *săng* A nephew. I. viii. XI. 2. A niece. III. iii. VII. 4. 甥舅, relatives by affinity. II. vii. III. 3.

THE 101ST RADICAL. 用

用 *yung* (1) To use, to employ. I. ii. II. 1, 2; iii. VI. 1: II. i. VI. 5; iv. IX. 2 (不用其行, they do not use—keep to—their proper paths); X. 4 (用訊, to declare the truth); v. I. 1; *et al.* (2) 用 is often used as synonymous with 以, = *to*, the sign of the infinitive, and after 是 and 何, and other terms. II. i. II. 5; VI. 4; iii. III. 1; iv. VII. 1; v. I. 2, 3; III. 5; *et al.* So 用 = 以爲, to take to be. III. ii. X. 1. 何用不臧, what does he do that is not good. I. iii. VIII. 4. In I. iii. X 5, 用 may be taken as = thereby.

甫 *foo* (1) Great, large. I. viii. VII. 1, 2: II. vi. VII. 1. (2) 甫甫, descriptive of the size and number of fishes. III. iii. VII. 5. (3) The name of a State. I. vi. IV. 2. In III. iii. V. 1, 甫=甫侯, the marquis of Foo. (4) The name of a marsh. 甫 for 甫田, II. iii. V. 2. (5) In names of men. 吉甫, II. iii. III. 5, 6: III. iii. V. 8; vi. 8. 山甫, III. iii. VI. 1—8. (6) 新甫, name of a hill in Loo. IV. ii. IV. 9.

THE 102D RADICAL. 田

田 *t'ëen* (1) Fields, cultivated lands. I. iv. VI. 3; viii. VII. 1, 2; xv. I. 1: II. iii. IV. 1, 2; iv. IX. 5; vi. VI. 1 (曾孫田之, made it into fields); *et al.* 土田=lands. III. ii. VIII. 5: iii. X. 1. 2: IV. ii. IV. 3. 田祖, the Father of husbandry,—probably Shin-nung. II. vi. VII. 2; VIII. 2. 田畯, an officer of agriculture, the Surveyor of the fields. I. xv. I. 1: II. vi. VII. 3; VIII. 4. 徹田, to lay out the fields on the system of mutual cultivation. III. ii. VI. 5. (2) To hunt. I. vii. III. 1: II. iii. V. 2; VI. 1. (3) Name of a large drum. IV. i. [ii.] V.

田 *teen* To cultivate. I. viii. VII. 1, 2.

由 *yëw* From. II. iv. IX. 7; vii. VI. 5 (由醉之言); but the preceding line, 匪由勿語, is more difficult to construe, and seems to mean, Do not speak what you have no occasion to speak. By, to proceed by. I. viii. VI. 1. To proceed to. I. vi. III. 1, 2. 率由,—see 率. 由言, to speak. II. v. III. 8; =one's own words. III. iii. II. 6.

甲 *këah* (1) To excel. I. v. VI. 2. (2) A buff-coat. I. xi. VIII. 3.

申 *shin* (1) To prolong and increase. II. vii. VIII. 3: III. ii. V. 1; iii. III. 2 (=by repeated acts). (2) The name of a State. I. vi. IV. 1: III. iii, V, 1 (=申侯), 2, 3, 4.

男 *nan* With or without 子, a male child. II. iv. V. 8: III. i. VI. 1.

甸 *tëen* To regulate, to make cultivable. II. vi. VI. 1: III. iii. VII. 1.

畀 *pe* To give. I. iv. IX. 1: II. v. VI. 7; vi. VI. 3; VIII. 2 (秉畀, to lay hold of and put into): IV. i. [ii.] IV. (烝畀, to present to); [iii.] V.; (*id.*).

町 *t'ing* 町疃, vacant ground near a house, a paddock. I. xv. III. 2.

畇 *yun* 畇畇, descriptive of land and marshy ground made ready for cultivation. II. vi. VI. 1.

界 *këae* Boundaries. IV. i. [i.] X.

畏 *wei* To fear, to dread. I. vi. IX. 1, 2; vii. II. 1—3; xv. III. 2: II. i. VIII. 4; iv. X. 3; *et sæpe.* 畏忌, III. iii. III. 10.

畔 *pwan* To separate from, =to leave, to reject. III. i. VII. 5 (畔援, to reject this and cling to that).

畛 *chin* Dyke-ways along water-courses in fields. IV. i. [iii.] V.

畜 *hëuh* To nourish. I. iii. IV. 4: II. iv. IV. 1, 2; VII. 10; v. VIII. 4.

畝 *mow* Acres. I. viii. VI. 3; ix. V. 1, 2; xv. I. 1: II. iii. IV. 1; vi. VI. 1; VII. 1, 3; VIII. 1, 4: IV. i. [iii.] V.; VI. 畝丘, the acred height. II. v. VI. 7. 迺宣迺畝, he dug the ditches, he defined the acres. III. i. III. 4. So, 實畝實籍, III. iii. VII. 6. 是獲是畝, were reaped and stacked on the ground. III. ii. I. 6.

畟 *ts'ih* 畟畟, descriptive of ploughshares as very sharp. IV. i. [iii.] VI.

畢 *peih* (1) All, together. II. iv. VI. 3. (2) 畢 and 天畢, the Hyades. II. v. IX. 6; viii. VIII. 3. (3) A hand-net, to take with a hand-net. II. vii. II. 1.

略 *lëoh* 有略, descriptive of ploughshares as sharp. IV. i. [iii.] V.

番 *p'oo* A clan-name. II. iv. IX. 4. The pronunciation is not *Fan*, as I have given it in the translation. The dict. makes it *P'oo*, *P'o* or *P'wan*.

番 *p'o* 番番, to be martial-looking. III. iii. V. 7.

畬 *yu* Fields the 3d year under cultivation. IV. i. [ii..] 1.

畯 *tseun* See 田.

異 *e* Different. I. vi. II. 3: III. ii. X. 3. 異乎, to be different from. I. ix. II. 1, 2, 3. The difference. II. iv. IV. 3. To be rare. I. iii. XVII. 3. 異人, strangers. II. vii. III. 1—3.

留 *lëw* To detain. I. vi. X. 1—3. To remain. III. iii. IX. 2.

疃 *t'un* See 町.

畿 *k'e* (1) The royal domain. IV. iii. III. (2) The threshold. I. iii. X. 2.

疆 *këang* A limit, a boundary; and to define the larger boundaries, in opposition to 理, to define the smaller boundaries. II. vi. VI. 1, 3, 4: III. i. III. 4; ii. VI. 1; VIII. 3 (疆土): IV. i. [i.] X; iii. IV. 1. 無疆, without limits, to be unlimited, is common. I. xv. I. 8: II. i. VI. 4; ii. VII. 2; vi. V. 2; *et sæpe.*

疊 *tëeh* To fear. IV. i. [i.] VIII.

THE 103D RADICAL. 疋

疏 *soo* (1) Distant,—from a distance. III. i. III. 9. But the meaning is uncertain. (2) Coarse, = coarse rice. III. iii. XI. 5.

疐 *ch'e* To trip on. I. xv. VII. 1, 2.

疑 *ying* In security. III. iii. III. 3.

THE 104TH RADICAL. 疒

疚 *këw* To distress, to be distressed; distress. II. i. VII. 3; IX. 4; v. IX. 2: III. iii. IV. 7; VIII 3; XI. 5: IV. i. [iii.] I.

疢 *ch'in* To be feverish. = to pain. II. v. III. 2.

疷 *te* To be in distress. II. viii. V. 8. 白疷, to make one's-self ill. II. vi. II. 1.

疾 *tseih* (1) To be in pain, sickness. I. v. VIII. 3: II. v. III. 2 (疾首, to have a headache). (2) Calamities. III. i. VI. 4. (3) A natural ailment or defect. III. iii. II. 1. (4) To be angry. Especially in the phrase 疾威, II. iv. X. 1; v. I. I: III. iii. I. 1; XI. 1. 無言不疾, for every word I am hated. II. iv. X. 7. (5) 蟊疾, insects infesting a plant from within it. III. iii. X. 1.

痒 *sëang* (1) To be unwell. II. iv. VIII. 1. (2) To be in evil case. III. iii. III. 7.

痗 *mei* To be in pain. 心痗, the heart aching. I. v. VIII. 4. To be distressed, II. iv. IX. 8.

痡 *p'oo* To be ill and disabled. I. i. III. 4.

痯 *kwan* 痯痯, descriptive of horses worn out. II. i. IX. 3.

痻 *hwăn* Distress. III. iii. III. 4.

瘁 *tsuy* To be distressed,—with cares. II. i. VIII. 2; iv. X. 4, 5 (to suffer in body). 勞瘁, to have toil and suffering II. v. VIII. 2. 盡瘁, to be worn out with distress. II. v. X. 6; vi. I. 4. 殄瘁, to be torn with distress. III. iii. X. 5.

瘉 *yu* To be in distress; trouble, distress. II. iv. VIII. 2; vii. IX. 3.

瘏 *t'oo* To be ill and disabled. I. i. III. 4; xv. II. 3.

瘞 *e* To bury. III. iii. IV. 2.

瘥 *tso* Afflictions,—an epidemic. II. iv. VII. 2.

瘨 *tëen* To distress, to afflict. III. iii. IV. 6; XI. 1.

瘳 *ch'ow* To be cured. I. vii. XVI. 2: III. iii. X. 1.

瘵 *chae* To distress; to be distressed. II. vii. X. 2: III. iii. X. 1.

瘼 *moh* To be distressed. II. v. X. 2: III. iii. III. 1.

癉 *tan* To be distressed. III. ii. X. 1.

癙 *shoo* = hidden. In the phrase 癙憂, to have secret sorrow. II. iv. VIII. 1.

THE 105th RADICAL. 癶

登 *tăng* (1) To ascend, III. i. V. 5; ii. VI. 4. (2) To complete. III. iii. V. 2. (3) 登登, descriptive of the noise made by pounding the earth in building. III. i. III. 6.

發 *fah* (1) To shoot,—with the arrow. I. ii. IV. 1, 2; vii. IV. 3: II. iii. VI. 4; vii. VI. 1. (2) To remove. I. iii. X. 3: II. v. III. 8. The dict. explains it in these cases by 亂, to disorder. (3) To go away. I. viii. IV. 2. To begin a journey. I. viii. X. I. (4) To send forth. II. v. I. 3 (發言, to speak). (5) To come forth. II. v. II. 1. To grow long. III. ii. I. 5. (6) To respond to. III. iii. VI. 3: IV. iii. IV. 2. (7) To go to work on. IV. i. [ii.] II. (8) To be manifested. II. iii. IV. 1. (9) 發發, descriptive of shoals of fishes. I. v. III. 4. (10) 觱發, descriptive of the wind blowing. I. xv. I. 1. So 發發, II. v. VIII. 5; X. 3.

THE 106TH RADICAL. 白

白 *pih* White. I. ii. XII. I, 2; x. III. 1—3; xi. I. 1; IV. 1—3: II. iii. III. 4; *et sæpe.*

百 *pih* A hundred. I. ii. I. 1, 2, 3; *et sæpe.* It is very frequently used to denote all, all of the thing or kind to which it is prefixed. We

have—百姓, II. i. VI. 5; *et al.;* 百僚, II. v. IV. 4; 百卉, II. v. X. 2; 百憂, II. vi. II. 1—3; 百福, II. vi. V. 4; *et al.;* 百穀, II. v. VI. 2; *et al.;* 百辟, II. vii. I. 3; *et al.;* 百世, III. i. I. 2; 百堵, III. i. III. 6, *et al.;* 百泉, III. ii. VI. 3; 百神, III. ii. VIII. 3; 百壺, III. iii. VIII. 3; 百兩, st. 4; 百蠻, st. 6; 百里, III. iii. XI. 7; 百禮, IV. i. [ii.] IV.; *et al.;* 百祿, IV. iii. III.; *et al.;* &c., &c.

皁 *tsaou* The grain yet soft in the husk. II. vi. VIII. 2.

的 *teih* The mark,—in a target. II. vii. VI. 1.

皆 *këae* All at once. II. iii. VII. 2: III. i. III. 6. Manifold IV. i. [ii.] IV.

皇 *hwang* About 40 times. (1) To be great, great. II. vi. V. 2; VI. 4, 6: III. i. VII. 1; iii. II. 4; X. 7: IV. i. [ii.] VII. (皇天 and 皇考); VIII.; X.; [iii.] I.; II.; XI. To magnify. II. vi. V. 5: IV. i. [i.] IV. (2) Admirable. III. i. I. 3. So 皇皇, to be of admirable character. III. ii. V. 2: IV. ii. III. 6. In this last example the meaning perhaps = grand; as it is in 皇皇后帝, the great and sovereign God. II. ii. IV. 3. (3) 皇 = 煌, to be brilliant, II. iii. IV. 2. Bright,—as grain. IV. i. [ii.] I. So 皇皇, in II. i. III. 1. (4) 皇 = 匡, to put to rights. I. xv. IV. 1. (5) To make king. IV. i. [i.] IX.; [iii.] IX. (6) A horse yellow with white spots. I. xv. III. 4: IV. ii. I. 1. (7) The name of a valley. III. ii. VI. 5. (8) 皇父, the designation of a minister of king Yëw, II. iv. IX. 4, 5, 6; of another individual. III. iii. IX. 1.

皋 *kaou* (1) A pool in a marsh. II. iii. X. 1, 2. 九皋, the ninth pool, the centre, of the marsh. (2) 皋門, the gate of the enceinte of a palace. III. i. III. 7. (3) 皋皋 to be insolent. III. iii. XI. 3. (4) 皋陶, Shun's minister of Crime. IV. ii. III. 5.

皎 *këaou* (1) The brightness of the moon rising. I. xii. VIII. 1. (2) 皎皎, to be brilliantly white. II. iv. II. 1—4.

皓 *haou* (1) The brightness of the moon rising. I. xii. VIII. 2 (2) 皓皓, to be white and glistening. I. x. III. 1.

皦 *këaou* Bright. 有如皦日, I swear by the bright sun. I. vi. IX. 3.

THE 107TH RADICAL. 皮

皮 *p'e* The skin.—of animals; with the hair or fur on. I. ii. VII. 1; iv. VIII. 1: III. iii. VII. 6.

THE 108TH RADICAL. 皿

盈 *ying* To fill; to be full. I. i. III. 1; ii. I. 3; IX. 2; vii. XXI. 2 (殷其盈矣, how do their numbers fill the space!); viii. I. 1; x. IV. 1, 2: II. iii. v. 7; *et sæpe.* 民之靡盈, when people are not full of themselves. III. iii. II. 10.

益 *yih* To increase on one. I. iii. XV. 2. Increase. II. i. VI. 1. 益之, there is superadded. II. vi. VI 2. 無益 without more ado. III. ii. X. 6.

盛 *shing* To place, to deposit. I. ii. IV. 2: III. ii. I. 8.

盜 *taou* Scoundrels. II. v. IV. 3. Thieves. III. iii. III. 16.

盟 *ming* To covenant. II. v. IV. 3.

盡 *tsin* Entirely. II. v. X. 6; vi. I. 4. To fulfil entirely. II. vi. V. 6.

監 *këen* To inspect, to examine. II. iv. VII. 1. An inspector. II. vii. VI. 5.

監 *këen* To see, to look at. II. v. IX. 5: III. i. II. 4; VII. 1 (監觀); iii. VI. 1: IV. i. [iii.] III.; iii. V. 4. Anciently, no regard was paid to this distinction of tones in 監.

盧 *loo* A hound. I. viii. VIII. 1—3.

盬 *koo* Not to be durable, to be slackly performed. I. x. VIII. 1—3: II. i. II. 1—4; VII. 3; IX. 1—3; vi. I. 1.

THE 109TH RADICAL. 目

目 *muh* The eye. I. v. III. 2; viii. XI. 1, 2: II. v. V. 8.

盱 *heu* To stare, = to expect longingly. II. v. V. 5; viii. I. 5.

直 *chih* (1) To be straight. = smooth. I. vii. VI. 1; ix. VI. 2 (of water flowing even): II. v. IX. 1. To make straight. III. i. III. 5. (2) To be straight, right. I. vii. VI. 2; II. vi III. 4, 5 (正直, the correct and upright); viii. V. 2: III. iii. V. 8. (3) Only. I. iv. VI. 3.

相 *sëang* Together, mutually. I. iii. IV. 2; vii. XX. 1, 2; XXI. 1; II. iv. V. 1; VII. 8; X. 3; *et sæpe.*

相 *seang* (1) To look at, to see. I. iv. VIII. 1—3: II. i. V. 1; v. X. 5: III. ii. VI. 5; iii. II. 7; VII. 5; XI. 4. (2) To assist; assistant. III. ii. I. 5; iii. III. 8; IV. i. [i.] I.; [ii.] VII. (3) 相土, an ancient lord of Shang. IV. iii. IV. 2.

盾 *tun* A shield. I. xi III. 2.

盼 *p'an* Descriptive of the black and white of the eyes well defined. I. v. III. 2.

省 *sing* To observe, to survey. III. i. VII. 2; iii. IX. 2.

眉 *mei* The eyebrows. I v. III. 2. Generally in the phrase 眉壽, longevity of eyebrows, meaning bushy, well-formed eyebrows, which are supposed to be a sign of longevity. I. xv. I. 6: II. ii. VII. 4: IV. i. [ii.] VII.; VIII.; ii. IV. 5; iii. III.

眷 *keuen* = kindly. III. i. VII. 1 (眷顧).

衆 *chung* All, multitudes; to be numerous. I. iv. X. 3: II. iv. VI. 4: III. ii. VI. 6: IV. i. [ii.] I.

睆 *wan* To be brilliant or bright; beautiful. II. v. IX. 6. 有睆, descriptive of the brightness of fruit. II. i. IX. 1. So 睍睆, of the oriole. I. iii. VII. 4.

睍 *hëen* See above.

睠 *keuen* To look back. We have 睠言 (= 然), and 睠睠, both descriptive of the act of looking back with a feeling of interest. II. v. IX. 1; vi. III. 2.

瞍 *sow* Having eyes without pupils. We have 矇瞍 meaning blind musicians. The former character denotes having the pupils, but still blind. III. i. VIII. 4.

睘 *k'ëung* 睘睘, descriptive of a person uncared for by any one. I. x. VI. 2.

瞻 *chen* To look at Generally to look up to, and associated with 望. I. iii. III. 1—3; VIII. 3; v. I. 1—3; ix. IV. 1—3: II. iii. VI. 3; iv. VII. 1, 7: III. i. V. 1; ii. VI. 3: iii. IV. 4, 7, 8; X. 1 (瞻卬); *et al.* 顧瞻, to turn round and look at. I. xiii. IV. 1, 2.

瞽 *koo* Blind musicians. IV. i. [ii.] V.

瞿 *k'eu* 瞿瞿, descriptive of a man anxiously thoughtful. I. x. I. 1; of a man standing in awe. I. viii. V. 3.

矇 *mung* —see 瞍.

THE 110TH RADICAL. 矛

矛 *maou* A spear, with a hook at the side. II. iv. VII. 3. Two of them were carried in a war chariot. Hence we have 二矛, I. vii. V. 1, 2: IV. ii. IV. 5. 厹矛, a trident. I. xi. III. 3.

矜 *king* (1) To pity. II. v. VI. 5: III. iii. III. 1. 矜人, men in a pitiable case. II. iii. VII. 1. 凶矜, pitiable misery. II. vii. X. 3. (2) 矜矜, vigorous-looking. II. iv. VI. 3.

矜 *k'in* Used for 鰥. Old and wifeless. II. viii. X. 2; III. iii. VI. 5.

THE 111TH RADICAL. 矢

矢 *she* (1) An arrow. I. viii. VI. 3: II. iii. V. 5, 6; II. 4; iv. V. 4; v. IX. 1; *et al.* (2) To swear I. iv. I. 1, 2; v. II. 1—3. (3) To marshal, to be marshalled. III. i. II. 7; VII. 6. (4) To set forth, to display. III. ii. VIII. 1, 10; iii. VIII. 6.

矣 *e* More than a hundred times. A final particle,—at the end of lines. I. i. III. 4; IX. 1—3; XIII. 1, 2; *et passim.* Once we find it closing the first member of a line;—in IV. i. [iii.] II. Once also in the 3d place in a line, where it = 者;—in IV. i. [i.] V.

知 *che* Nearly forty times. To know. I. iii. VIII. 4; iv. VII. 3; v. VI. 1; vi. I. 1—3; vii. VIII. 3; *et sæpe.* 莫知我艱, no one takes knowledge of my distress. I. iii. XV. 1. 不知 = unconsciously, III. i. VII. 7; but 不知, in II. v. II. 2, = being ignorant.

矧 *shin* How much more! II. i. V. 1; vii. VI. 5: III. iii. II. 7.

矯 *këaou* 矯矯, to be martial-looking. IV. ii. III. 5.

THE 112TH RADICAL. 石

石 *shih* Stones, rocks. I. iii. I 3; x. III. 1—3: II. iii. X. 1, 2; iv. VII. 1: viii. V. 8; VIII. 1, 2.

砠 *ts'eu* An earth-topped rocky hill. I. i. III. 4.

砥 *che* A whet-stone. II. v. IX. 1.

破 *p'o* To break. I. xv. IV. 1—3. To strike a downright blow. II. iii V. 6.

碩 *shih* Large in size; greatly. I. iii. XIII. 2; v. II. 1—3; III. 1, 3; ix. VII. 1—3; x. IV. 1, 2; xi. II. 2; xii. X. 2, 3; xv. VII. 1, 2; *et sæpe.* Great, honourable. II. viii. V. 3. 4, 6.

磋 *ts'o* To file. I. v. I. 1.

磨 *mo* To grind, to polish. I. v. I. 1.

磬 *k'ing* (1) The musical stone. II. vi. IV. 4: IV. i. [i.] IX.; [ii.] V. In IV. iii. I., the instrument is said to be one of a more precious material. (2) To give the reins to, to gallop, horses. I. vii. IV. 2 (磬控).

THE 113TH RADICAL. 示

示 *she* To show. II. i. I. 1: III. iii. II. 10: IV. i. [iii.] III.

社 *shay* The altar of the Spirits of the land. To sacrifice to those Spirits. II. vi. VII. 2: III. iii. IV. 6.

祀 *sze* To offer a sacrifice; sacrifices. II. vi. V. 1, 2, 4; VI. 6; VIII. 4: III. i. V. 4; ii. I. 1, 2, 6, 7, 8; iii. IV. 2 (禋祀): IV. i. [ii.] VI.; VII.; ii. IV. 3.

祁 *k'e* (1) To be large. II. iii. VI. 3. 祁祁. (1) Descriptive of an easy and unconstrained manner, I. ii. II. 3; =gently, II. vi. VIII. 3; = leisurely and bright. III. iii. VII. 4. (2) In crowds, multitudes. I. xv. I. 2: II. i. VIII. 6.

祇 *k'e* To be at rest. II. v. V. 6. The pronunciation is given on p. 345 as *ch'e;*—incorrectly.

祇 *che* Only. II. v. V. 4; vi. II. 1—3. =it just is. II. iv. IV. 3.

祈 *k'e* (1) To pray for: to beg. II. vi. VII. 2; vii. VI. 1: III. ii. II. 4; iii. IV. 6. (2) 祈祈, in multitudes. IV. iii. III. (3) 祈父, a designation of the minister of War. II. iv. I. 1—3.

祉 *che* (1) Happiness, blessing. II. iii. III. 6: III. i. VII. 4; iii. VIII. 4: IV. i. [i.] IV. (祉福); [ii.] VII.; ii. IV. 8. (2) To take pleasure in. II. v. IV. 2.

祊 *fang* The space inside the door of the ancestral temple. II. vi. V. 2.

祋 *tae* A halberd. I. xiv. II. 1.

祖 *tsoo* (1) Ancestors. 先祖, one's forefathers is frequent. II. v. X. 1; vi. V. 3: III. iii. III 3, 4; *et al.* So 烈祖, II. vii. VI. 2; *et al.* We have 妣祖 used for ancestors in II. iv. V. 2; but 祖妣. IV. i. [ii.] IV.; [iii.] V., = ancestors, male and female. 祖考 = ancestors. II. vi. VI. 5; III. iii. VI. 3. 皇祖, great ancestors, II. vi. VI. 4; III. iii. X. 7; *et al.;* but in IV. i. [iii.] I., = my great grandfather. 太祖. grand ancestor. III. iii IX. 1. (2) To offer a sacrifice, on commencing a journey or an expedition, to the Spirit of the way. III. iii. VI. 7; VII. 3.

祗 *che* To reverence. IV. iii. IV. 3.

祚 *tsoo* Dignity. III. ii. III. 6.

祜 *hoo* Blessing, prosperity. II. vi. VI. 4; vii. I. 1: III. i. VII. 5; IX. 5, 6: IV. i. [ii.] VIII.; ii. III. 4; iii. II.

祝 *chuh* (1) An officer of prayers. II. vi. V. 4, 5. (2) To tie or bind. I. iv. IX. 3.

祝 *chow* To curse. III. iii. I. 3 (侯作侯祝).

神 *shin* Spiritual Beings. II. i. V. 1; vi. III. 4, 5; VIII. 2: III. ii. VIII. 3; iii. II. 7; IV. 1, 2, (明神) 6; V. 1; X. 5: IV. i. [i.] VIII. The Spirits of ancestors. II. i. VI. 5; vi. V. 2, 3, 4, 5, 6: III. i. V. 5; VI. 2.

祠 *tsze* The spring sacrifice to ancestors. In, or in offering, that sacrifice. II. i. VI. 4.

祥 *tsëang* To be auspicious, a happy omen. II. iv. V. 7: III. i. II. 5; iii. X. 5: IV. iii. IV. 1.

祭 *tse* To sacrifice; sacrificial. I. xv. I. 8: II. vi. V. 2; VI. 5. III. ii. I. 7.

祺 *k'e* To be fortunate. III. ii. II. 4.

祼 *kwan* To pour out a libation in sacrifice. III. i. I. 5.

祿 *luh* Happiness, prosperity; emolument, dignity. 百祿, occurs repeatedly. II. i. VI. 2; *et al.* 福祿 is frequent. II. vi. VIII. 1, 3; vii. VIII. 3, 5: III. i. V. 1; *et al.* 茀祿, III. ii. VIII. 4. 後祿, the second blessing,—the feast at the conclusion of a sacrifice. II. vi. V. 6. See also II. iv. VIII. 3, 13: III. i. VII. 3 ii. III. 7; *et al.*

禋 *yin* To offer a pure sacrifice. II. vi. VIII. 4: III. ii. I. 1, 2; iii. IV. 2. It must mean generally to sacrifice in IV. i. [i.] IV.

禍 *ho* Calamity. II. v. V. 2; X. 5. To be visited with calamity. III. iii. III. 2. = to punish. IV. iii. V. 3.

禎 *ching* A happy omen. IV. i. [i.] III.

福 *fuh* More than fifty times. Happiness, blessing. II. i. VI. 1. 2, 5; ii. IX. 4; vi. III. 5; V. 1, 2, 3, 4; VI. 6; VII. 4; VIII. 4; IX. 1; *et sæpe.* 福祿,—see 祿. 祉福, IV. i. [i.] IV. 福履, I. i. IV. 1—3. To bless. IV. ii. IV. 3 (亦其福女).

禡 *ma* To sacrifice to the Father of war. III. i. VII. 5. The sacrifice was offered at the scene of warfare;—to whom is not well ascertained.

禦 *yu* To withstand. I. viii. XI. 3: II. i. IV. 4: III. i. III. 9. A match, an opponent. I. xi. VI. 3. 彊禦, strong oppressors. III. iii. I. 2; VI. 5.

禮 *le* Propriety, the rules of propriety, according to propriety; ceremonies. I. iv. VIII. 3: II. iv. IX. 5; vi. V. 3—5; vii. VI. 2: IV. i. [ii.] IV.; [iii.] V.

禰 *ne* A place in Wei. I. iii. XIV. 2.

禱 *taou* To pray to. II. iii. VI. 1.

禴 *yoh* The summer sacrifice to ancestors. In that sacrifice. II. i. VI. 4.

THE 114TH RADICAL. 禸

禹 *yu* The great Yu, the founder of the Hëa dynasty. II. vi. VI. 1; III. i. X. 5; iii. VII. 1: IV. ii. IV. 1; iii. IV. 1; V. 3.

THE 115TH RADICAL. 禾

禾 *ho* (1) Paddy. I. ix. VI. 1—3: III. ii. I. 4. (2) Grain generally. I. xv. I. 7: II. vi. VII. 3.

秀 *sëw* (1) Descriptive of the growing corn coming into ear. III. ii. I. 5. (2) Of a plant that seeds without having flowered. I. xv. I. 4.

私 *sze* (1) Private;—used for private *clothes*. I. i. II. 3. In II. vi. V. 5,=the private feast, that confined to certain parties. Private fields. II. vi. VIII. 3: IV. i. [ii.] II. 私人, private (*i. e.* low, poor) men. II. v. IX. 4: but in III. iii. V. 3,=the members of one's family. To take to one's-self I. xv. I. 4. (2) A brother-in-law. I. v. III. 1.

秉 *ping* To hold, to grasp I. iii. XIII. 3; vii. XXI. 1: II. iv. VII. 3, 6, *et al.* 秉心, to keep the heart, to maintain certain principles in it. I. iv. VI. 3: II. v. III. 6: III. iii. III. 3. =用, to employ. III. iii. I. 3. 民之秉彝, the people possess a normal nature. III. iii. VII. 1. Handfuls. II. vi. VIII. 3.

秋 *ts'ëw* The autumn. I. v. IV. 1: II. v. X. 2: IV. ii. IV. 3, 4. 三秋, three autumns, probably=three seasons. I. vi. VIII. 2.

租 *tsoo* To collect. I. xv. II. 3 (蓄租).

秠 *pei* Black millet, with a double kernel. III. ii. I. 6.

秣 *moh* To feed horses,—with grain. I. i. IX. 2, 3: II. vii. II. 3, 4.

秩 *ch'ih* 秩秩, descriptive of what proceeds or is done in an orderly proper way. I. xi. III. 3: II. v. IV. 4; vii. VI. 1: III. ii. V. 3. In II. iv. V. 1, it is used of banks regularly and gracefully shaped. 秩 alone. Orderliness, II. vii VI. 3; to be permanent, IV. iii. III. (有秩).

秬 *keu* Black millet. III. ii. I. 6: IV. ii. IV. 1. Used for spirits made of the grain. III. iii. VIII. 5.

秭 *tsze* Probably a million. IV. i. [ii.] IV.; [iii.] V.

稂 *lang* Wolf's-tail grass. I. xiv. IV. 1: II. vi. VIII. 2.

程 *ch'ing* (1) General name for a measure, weight, or rule. To use as a pattern. II. v. I. 4. (2) An earldom in the royal domain. III. iii. IX. 2.

稌 *t'oo* A kind of rice;—glutinous and good for making spirits. IV. i. [ii.] IV.

稙 *chih* To sow or plant early. IV. ii. IV. 1.

種 *chung* (1) To select or use as seed. II. vi. VIII. 1: III. ii. I. 5. (2) The different kinds of grain to be sown. III. ii. I. 6 (嘉種).

穜 *chung* To sow. III. ii. I. 5.

稱 *ch'ing* To be equal, corresponding, to. I. xiv. II. 2.

稱 *ch'ing* To lift up. I. xv. I. 8.

稷 *tseih* (1) Millet. The *panicum miliaceum*. Often used in connexion with 黍. I. vi. I. 1—3; x. VIII. 1, 2; xv. I. 7: II. i. VIII. 4; vi. V. 1; VI. 3; VII. 1, 2, 4; VIII. 4: IV. i. [iii.] VI.; ii. IV. 1. (2) 后稷, Shun's minister of agriculture, and the founder of the Chow family. III. ii. I. 1, 2, 5, 8; iii. IV. 2: IV. i. [i.] X.; ii IV. 1, 2. (3) To be expeditious. II. vi. V. 4.

稺 *che* (1) To plant late. IV. ii. IV. 1. (2) Anything young. Young grain. II. vi. VIII. 2, 3. Children, to be childish. I. iv. X. 3.

稻 *t'aou* Rice in the plant, paddy. I. x. VIII. 3; xv. I. 6: II. vi. VII. 4; viii. V. 3: IV. ii. IV. 1.

稼 *këa* (1) To sow. I. ix. VI. 1—3: II. vi. VIII. 1: III. iii. III. 6 (稼穡), and 7: IV. ii. IV. 1 (*id.*); iii. V. 3. =harvest. I. xv. I. 7: II. vi. VII. 4. (2) Grain cut and in the field. I. xv. I. 7.

稽 *k'e* 稽首, to bow with the head to the ground. II. vi. V. 6: III. iii. VIII. 5, 6.

穀 *kuh* (1) Grain. In the phrase 百穀, the different kinds of grain. I. xv. I. 7: II. vi. VI. 2: VIII. 1: IV. i. [ii.] II.; [iii.] V.; VI. (2) Good. I. xii. II. 2, 3 (=lucky): II. i. VI. 2. To become good. II. v. II. 3, 5. 有穀, to maintain one's goodness. IV. ii. II. 3. To be happy. II. v. III. 1; VIII. 5, 6; X. 3, 5; vi. III. 4. (3) To nourish, to bless with abundance, to treat well. II. iv. III. 1; vi. VII. 2. (4) To live; while alive. I. vi. IX. 3. (5) Emolument. II. iv. VIII. 13.

穆 *muh* (1) To be penetrating, or, perhaps, to to be mild. III. iii. VI. 8. (2) Solemn, profound. IV. i. [i.] I.; II. (3) 穆穆,

to be profound, to be reverent. III. i. I. 4; ii. V. 2: IV. i. [ii.] III. To be very admirable. IV. ii. III. 4; iii. I.

穈 *mun* Tall, red millet. III. ii. I. 6.

稑 *luh* Grain planted late and ripening early. I. xv. I. 7: IV. ii. IV. 1.

穎 *ying* The ears of grain hanging down with their own weight. III. ii I. 5.

積 *tseih* To collect;—in reference to the bringing the cut grain together and setting it up. IV. i. [iii.] VI.

積 *tsze* To store up in stacks in the fields; such stacks. III. ii. VI. 1: IV. i. [iii.] V.

穗 *suy* Ears of grain. I. vi. I. 2: II. vi. VIII. 3.

穟 *suy* 穟穟, descriptive of rows of rice growing luxuriantly. III. ii. I. 4.

穠 *nung* Luxuriance,—of growth I. ii. XIII. 1, 2.

穡 *sih* To reap. I. ix. VI. 1, 2, 3: II. vi. VI. 3: III. ii. I. 5 (=husbandry); iii. III. 6, 7: IV. ii. IV. 1; iii. V. 3. See 稼.

穧 *tse* A bundle, a sheaf. II. vi. VIII. 3.

穫 *hwoh* To reap. I. xv. I. 4, 6: II. vi. III. 3; VIII. 3: III. ii. I. 6: IV. i. [iii.] V.; VI. To cut down and bundle firewood. II. v. IX. 3.

穫 *hoo* The name of a place or district. II. iii. III. 4.

穰 *jang* 穰穰, in abundant measure. IV. i. [i.] IX.; iii. II.

THE 116TH RADICAL. 穴

穴 *heueh* A cave, a pit. (1) Houses in the ground. III. i. III. 1. (2) A grave. I. vi. IX. 3; xi. VI. 1—3.

究 *këw* (1) To search into, to lay bare. II. i. IV. 8; iv. VII. 16; v. III. 7: III. i. VII. 1. (2) In the end; an end. II. iii. VII. 2: III. iii. I. 3. (3) 究究, unkindly. I. x. VII. 2.

穹 *k'ëung* (1) A chink. I. xv. I. 5; III. 3. (2) 穹蒼, the azure vault. III. iii. III. 7. 穹 is defined by 'lofty' and 'great.'

空 *k'ung* (1) Empty, hollow. II. iv. II. 4 So 有空, III. iii. III. 12. 其空, descriptive of empty—unemployed—looms. II. v. IX. 2. To make empty, to exhaust. II. iv. VII. 3. (2) 司空, the minister of Works. III. i. III. 5. —The dict. gives II. iv. VII. 3 in 3d tone.

穿 *ch'uen* To bore through. I. ii. VI. 2, 3.

突 *t'uh* Suddenly. I. viii. VII. 3 (突而=突然).

窈 *yaou* (1) 窈窕, descriptive of a bride as modest and retiring. I. i. I. 1—3. (2) 窈糾, deep and anxious thoughts. I. xii. VIII. I.

窒 *chih* To stop up. I. xv. I. 5; III. 3.

窕 *t'ëaou* See 窈.

窘 *k'eun* To be in distress from, embarrassed by. II. iv. VIII. 9.

窶 *k'eu* To be straitened. I. iii. XV. 1.

窮 *k'ëung* Poverty. I. iii. XV. 1.

THE 117TH RADICAL. 立

立 *leih* (1) To stand. I. iii. III. 2. (2) To rear. III. i. III. 5, 7. To set up. III. ii. X. 6. To raise up, to appoint. II. vii. VI. 5: III. i. VII. 2; iii. III. 7: IV. iii. IV. 1. (3) Used for 粒, to provide grain-food;—rice or millet cooked in grains. IV. i. [i.] X.

竝 *ping* Together. I. vii. II. 1—3; xi. I. 2, 3.

竟 *king* In the end. III. iii. IX. 4.

章 *chang* Anything of elegant composition. The blazonry of birds on a flag. II. iii. III. 4; and of other ornaments. VII. 2. A piece of weaving. II. v. IX. 6. Of the brilliance of the Milky way, III. i. IV. 4; and in 5, of carved figures. 有章, descriptive of the elegance of the princes. II. vi. X. 2; and of speech, viii. I. 1. To be glorious. III. ii. VIII. 3. Rules; statutes. III. ii. V. 2: IV. i. [ii.] VIII. A signal or pattern. III. iii. II. 4.

童 *t'ung* (1) A boy, a young man. I. vii. X. 2; XII. 1, 2; XIII. 1, 2. So 童子. I. v. VI. 1, 2. (2) 童羖, a young ram,—one without horns. II. vii. VI. 5; and 童 alone, in III. iii. II. 8.

竦 *sung* To be afraid. IV. iii. IV. 5.

竭 *k'ëeh* To be exhausted. III. iii. XI. 6.

競 *king* (1) To be strong, to do vigorously. II. iv. IX. 7: III. iii. II. 2; III. 15; IV. i. [i.] IV.; IX. (競 and 執競). (2) To strive, to be quarrelsome. III. iii. III. 3: IV. iii. IV. 4.

THE 118th RADICAL. 竹

竹 *chuh* The bamboo; of bamboo. I. v. I. 1—3; V. 1; xi. III. 3: II. iv. V. 1 (perhaps = a clump of bamboos).

竿 *kan* A bamboo pole. = a rod,—for fishing. I. v. V. 1.

笑 *sëaou* To laugh. I. iii. V. 1; v. III. 2; IV. 2, 5, 6; V. 2: II. ii. IX. 1; iv. V. 2; vi. V. 3: IV. ii. III. 2. 勿以爲笑, do not think them matter for laughter. III. ii. X. 3.

笙 *săng* A reed organ. II. i. I. 1; vi. IV. 4; vii. VI. 2.

笠 *leih* A splint hat. II. iv. VI. 2; viii. I. 2: IV. i. [iii.] VI.

茀 *fuh* A door or screen at the back of a carriage. 簟茀, the screen of bamboos woven in squares. II. iii. IV. 1: III. iii. VII. 2. We find 茀 with the same meaning.

笱 *kow* A trap or basket for catching fish;—set at the openings of a dam. I. iii. X. 3; viii. IX. 1—3: II. v. III. 8.

筍 *sun* The shoots or sprouts of bamboo. III. iii. VII. 3.

筐 *k'wang* A square basket. I. i. III. i.; ii. IV. 2; IX. 3; xv. I. 2: II. i. I. 1; vii. VIII. 1 (to gather in such a basket): IV. i. [iii.] VI.

笄 *ke* A hair-pin. I. iv. III. 1.

答 *tah* To answer. II. iv. X. 4.

筥 *keu* A round basket. I. ii. IV. 2: II. vii. VIII. 1 (see 筐): IV. i. [iii.] VI.

筦 *kwan* = 管. A kind of flute. IV. i. [i.] IX.

筮 *she* To divine by the reeds or milfoil. I. v. IV. 2: II. i. IX. 4.

筵 *yen* A bamboo mat spread on the ground, and on which they sat in early times at feasts. III. ii. II. 1, 2; VI. 4. 初筵, on first coming to the mats, *i. e.*, to the feast. II. vii. VI. 1, 3.

箕 *ke* The Sieve;—the name of a constellation, part of *Sagittarius*. II. v. VI. 2; IX. 7.

管 *kwan* (1) A reed, a tube. I. iii. XVII. 2. (2) A double flute. IV. i. [ii.] V.; iii. I. (3) 管管, to take one's own way. III. ii. X. 1.

箱 *sëang* The box of a carriage, or cart. = a cart. II. v. X. 6; vi. VII. 4.

節 *tsëeh* (1) The knots or joints of plants. I. iii. XI. 1. (2) To be lofty. II. iv. VII. 1, 2.

築 *chuh* To beat earth hard. I. xv. I. 7 (築場); III. i. III. 6. = to build. II. iv. V. 2; v. I. 4: III. i. III. 3. = to repair. III. i. X. 3.

篤 *tuh* To be generous or magnanimous; generously devoted to the people. I. x. IV. 2: IV. i. [i.] II.: III. ii. VI. 1—6. To consolidate. III. i. VII. 3, 5. Largely. III. iii. XI. 1. 篤生武王, she was blessed to give birth to king Woo. III. i. II. 6.

篨 *choo* 籧篨, the belly swollen and bloated;—probably from dropsy. = an ugly, bloated individual. I. iii. XVIII. 1, 2.

篪 *ch'e* A kind of flute. II. v. V. 7: III. ii. X. 6.

簀 *tsih* To be densely collected together. I. v. I. .

簋 *kwei* A square vessel for containing the cooked grain at sacrifices and feasts. I. xi. X. 2: II. i. V. 2; v. IX. 1.

簟 *t'ëen* A mat of fine bamboo work. II. iv. V. 6. 簟茀, and 茀,—see 茀. I. viii. X. 1: II. iii. IV. 1: III. iii. VII. 2.

簡 *këen* (1) A slip or tablet of bamboo, with writing on it. II. i. VIII. 4 (簡書). (2) 簡簡, descriptive of one who manifests an easy and indifferent manner. I. iii. XIII 1; of blessing bestowed abundantly. IV. i. [i.] IX.; of music harmonious and loud. IV. iii. I.

簧 *hwang* The metal tongue in the pipes of an organ. Used for the organ. I. vi. III. 1; xi. I. 3: II. i. I. 1; v. IV. 5.

簫 *sëaou* The pan-pipe. IV. i. [ii.] V.

簸 *p'o* To sift. II. v. IX. 7 (簸揚): III. ii. I. 7.

籊 *t'eih* 籊籊 descriptive of a fishing rod as long and tapering. I. v. V. 1.

籍 *tseih* To adjust the revenue of a district by the regulation of the fields. III. iii. VII. 6.

籥 *yoh* A flute. I. iii. XIII. 3. 以籥, to dance waving the flute in the hand. II. vi. IV. 4. So 籥舞, in II. vii. VI. 2.

籧 *k'eu* See 篨.

籩 *pëen* A vessel of bamboo, used to contain fruits, sauces, &c., at sacrifices and feasts. Associated with 豆. I. xv. V. 2: II. i. IV. 6; V. 3; vii. VI. 1, 4: III. ii. III. 4; iii. VII. 3: IV. ii. IV. 4.

THE 119th RADICAL. 米

粟 *suh* Rice in the husk. II. iv. III. 1; v. II. 5, 6.

粱 *lëang* Maize. I. x. VIII. 3: II. iv. III. 2; vi. VII. 4.

粲 *tsan* (1) Viands, materials for a feast I. vii. I. 1—3. (2) To be bright, splendid. I. vii. VI. 3; x. XI. 3. 粲者, a beauty.

I. x. V. 3. Brightly. II. i. V. 2. 粲粲, descriptive of fine dresses. II. v. IX. 4.

粺 *pae* Fine rice; = fine. III. iii. XI. 5.

粻 *chang* Provisions,—for a journey. III. iii. V. 6.

粼 *lin* 粼粼, descriptive of stones and rocks appearing in water. I. x. III. 3.

糦 *ch'e* Millet used in sacrifice. 大糦, large dishes of millet. IV. iii. III.

糧 *lëang* (1) Provisons of grain,—for a journey. III. ii. VI. 1; taxes in kind,—in st. 5.

釋 *shih* To wash grain. III. ii. I. 7.

THE 120TH RADICAL. 糸

糾 *këw* (1) Light-looking IV. i. [iii.] VI. (2) 糾糾, descriptive of thin, woven shoes. I. ix. I. i: II. v. IX. 2.

糾 *këaou* 窈糾,—see 窈.

紀 *ke* (1) To regulate. II. v. X. 6 (=regulators): III. i. IV. 5 and ii. Vi. 4 (綱紀). =bonds of government. III. iii. IV. 7. (2) Nooks in a hill. I. xi. V. 2.

約 *yoh* To bind; to be bound. II. iii. IV. 2; iv. V. 3: IV. iii. II.

納 *nah* To convey to. I xv. I. 7, 8. To report upon. III. iii. VI. 3 (出納王命).

紑 *fow* 其紑, descriptive of robes as clean and bright. IV. i. [iii.] VII.

紓 *shoo* To be remiss,—in behaviour. II. vii. VIII. 3.

純 *t'un* 純束, to tie together. I. ii. XII. 2.

純 *shun* (1) Great; pure. II. vii. VI. 2: III. ii. VIII. 4: IV. i. [ii.] VIII.; [iii.] VIII.; ii. IV. 8. (2) Singleness. IV. i. [i.] II.

紕 *pe* Woven silk-bands. I. iv. IX. I.

素 *soo* (1) White. I. ii. VII. 1—3; iv. IX. 1—3; xiii: II. 1—3. White silk. I. viii. III. 1; x. III. 1, 2. (2) Idly, for nothing. I. ix. VI. 1—3.

索 *soh* To twist. I. xv. I. 7.

紲 *sëeh* To remove. I. iv. III. 3.

紵 *ch'oo* Perennial hemp. I. xii. IV. 2.

紹 *shaou* To continue. III. iii. II. 3 (one's succession of the past): IV. i. [iii.] II. = in masses. III. iii. IX. 3. 天紹,—see 天.

紼 *fuh* 紼纚, a rope,—fastening a boat. II. vii. VIII. 5.

紽 *t'o* Braiding. I. ii. VII. 1.

終 *chung* (1) For ever. I. v. I. 1, 2; vi. VII. 1—3: IV. i. [ii.] II. (永終, to perpetuate.) (2) =all. I. viii. XI. 2 (終日): II. v. IX. 5; viii. II. 1, 2 (終朝): IV. i. [ii.] II. (3) An end. III. ii. III. 3; iii I. 1; *et al.* In the end. II. iv. VIII. 10. (3) 終, followed by 且, can hardly be translated; =既. I. iii. III. 4: V. 1—3; XV. 1: II. i. V. 1; vii. IV. 1. So, followed by 維. I. vii. XVIII. 1, and 終然, I. iv. VI. 2. (4) 終南, a hill of Ts'in. I. xi. V. 1, 2.

組 *tsoo* Woven silk bands, ribbons. I. iii. XIII. 2; iv. IX. 2; vii. IV. 1.

結 *këeh* To tie. I. xiii. II. 3 (蘊結, to be in a collection of knots); xiv. III. 1; xv. III. 4: II. iv. VIII. 8; viii. I. 3 (苑結).

絕 *tseueh* (1) To extinguish. III. i. VII. 8. (2) Exceeding, very. II. iv. VIII. 10.

絜 *këeh* Pure. II. vi. V. 2 (絜爾).

絲 *sze* Silk; silken, of silk. I. ii. VII. 1—3; XIII. 3; iii. II. 3; iv. IX. 1—3; v. IV. 1; xiv. III. 2: II. i. III. 3; III. iii. II. 9 (= silken string): IV. i. [iii.] IX.

絺 *ch'e* Fine cloth, from the fibres of the dolichos I. i. II. 2; iii. II. 4; iv. III. 3 (縐絺).

絿 *k'ëw* To be remiss. IV. iii. IV. 4.

綅 *tsin* Thread, string. IV. ii. IV. 5.

綌 *keih* Coarse cloth, from the fibres of the dolichos. I. i. II. 2; iii. II. 4.

綏 *suy* To comfort, to give repose to. I. i. IV. 1: II. ii. V. 3; vi. V. 6; vii. II. 4; *et al.* 綏萬邦, there is peace throughout the myriad regions. IV. i. [iii.] IX.

綏 *shwuy* 綏綏, descriptive of a fox solitary and suspicious. I. v. IX. 1—3; viii. VI. 1.

綏 *juy* In the phrase 綏章, the feathery ornaments of a flag. III. iii. VII. 2.

經 *king* To regulate. II. v. I. 4. Joined with 營, and meaning to plan, to map out. II. vi. I. 3; viii. X. 1: III. i. VIII. 1; iii. VIII. 2.

綠 *luh* (1) Green. I. iii. II. 1—3; v. I. 1—3: IV. ii. IV. 5. (2) King-grass. II. viii. II. 1. Should be written with 艹 at the top.

綢 *ch'ow* To be close. II. viii I. 2 (綢直如髮). 綢繆, to bind round and round.

I. xv. II. 2. To be bound round and round. I. x. V. 1—3.

綣 *keuen* In the phrase 繾綣, inseparably attached,—a parasite. III. ii. IX. 5.

綦 *k'e* Grey. I. vii. XIX. 1.

維 *wei* About 200 times. (1) To tie,—by the collar. II. iv. II. 1, 2. To hold together, to hold fast. II. iv. VII. 3; vii. VIII. 5: III. iii. III. 3. (2) Only. I. i. III. 2, 3; vii. XVIII. 1, 2: II. v. I. 4; *et al.* When it has this meaning, it will be found generally at the beginning of lines, though it is often in that position when we cannot thus construe it. (3) Sometimes it has the force of the copula, as in 周雖舊邦,其命維新. III. i. I. 1. So, II. iv. IX. 4; vi. V. 1; *et sæpe.* In II. viii. II. 3, 其釣維何, the 維 may be thus construed; but in the line that follows 維魴及鱮, we cannot bring the term under (2), though it is at the beginning of the line. When it serves the purpose of the copula, it will be found to be generally in the 2d or 3d place of the line. —Wang Yin-che says further that it sometimes = 有, to have, and instances, II. iii. III. 2, 比物四驪, 閑之維則(閑之有則). But we may take 則 as a verb, = to observe the rules, and 維 = 乃, 'and so.' He explains it also by 以, instancing 維子之故,使我不能餐兮, I. vii. XII. 1, but here it may be taken as an initial particle. He gives also the meaning of 與, 'and;' instancing 牧人乃夢,衆維魚矣. II. iv. VI. 4, and 虡業維樅, III. i. VIII. 3. The fact is, a great indefiniteness belongs to the usage of the term; and we may give it many different meanings to suit the exigency of different passages.

綯 *t'aou* Ropes,—of straw. I. xv. I. 7.

綱 *kang* To give the law to, to regulate. III. i. IV. 5 (綱紀). So ii. V. 4, but in st. 3, we have 綱 alone. 四方爲綱, the four quarters take you as their pattern or regulator. III. ii. VIII. 6.

網 *wang* A net. I. iii. XVIII. 3.

綴 *chuy* To be connected with, to be attached to, IV. iii. IV. 4.

綸 *lun* To arrange. II. viii. II. 3.

綽 *ch'oh* To be gentle, I. v. I. 3. 綽綽, descriptive of brothers as kindly and generous. II. vii. IX. 3.

緄 *kwăn* String. I. xi. III. 3.

緇 *tsze* Black. I. vii. I. 1—3: II. viii. I, 2.

緌 *juy* The string-ends of a cap. I. viii. VI. 2.

緡 *min* To cover, or fit, with. III. iii. II. 9. Should be written with 昏 on the right.

緎 *yih* A seam. I. ii. VII. 2.

緒 *seu* A line or thread of connexion. IV. ii. IV. 1, 2. Applied to meritorious deeds of a descendant, as in harmony with those of his ancestors. IV. iii. V. 1. 就緒, to go on in regular connection. III. iii. IX. 2.

緜 *mëen* (1) 緜緜, descriptive of the spreading, continuous growth of creepers. I. vi. VII. 1—3: III. i. III. 1; of the march of an army, III. iii. IX. 5; of weeders in a field, IV. i. [iii.] V. (2) 緜蠻, to be small-looking. II. viii. VI. 1—3.

緝 *ts'eih* To continue. 緝御, a continuance of attendants, = many attendants. We have 緝熙 together, meaning to be continuous and bright, to continue and glorify. III. i. I. 4: IV. i. [i.] III.; VI.; [ii.] VIII.; [iii.] III.

緝 *tsih* 緝緝, descriptive of people babbling. II. v. VI. 3.

緡 *min* A line, a cord. I. ii. XIII. 3.

縈 *ying* To twine about. I. i. IV. 3.

縐 *chow* Of the finest fabric. I. iv. III. 3.

縞 *kaou* Thin, undyed silk. I. vii. XIX. 1, 2.

縢 *t'ăng* To bind, to tie. I. xi. III. 3. Bands. IV. ii. IV. 5.

縣 *heuen* To hang up, to suspend. I. ix. VI. 1—3: IV. i. [ii.] V.

縫 *fung* A seam. I. ii. VII. 3. To sew, to make. I. ix I. 1.

縭 *le* A bride's sash. I. xv. III. 4.

縮 *suh* To bind fast. III i. III. 5.

縱 *tsung* (1) To let go,—an arrow. I. vii. IV. 2. (2) = although. I. vii. XVII. 1, 2. (3) To give indulgence to. III. ii. IX. 1—5.

縶 *chih* To tether,—by the feet. II. iv. II. 1, 2: IV. i. [ii.] IX. A rope. IV. i. [ii.] IX.

總 *tsung* To unite together and tie up. In the phrase 總角, to have the hair bound up in a knot, or in two knots. I. v. IV. 6; viii. VII. 3. To be all in one IV. iii. IV. 5. We have 總, in I. ii. VII. 3. meaning a joining of a garment; but the dict. would read here 總, *tsung*, in the 1st tone.

績 *tseih* (1) To twist, to spin. I. xii. II. 2; xv. I. 3. (2) Meritorious services. III. i. X. v. The sphere of such services. IV. iii. V. 3.

繁 *fan* To be abundant; numerous, manifold. II. iv. VIII. 1: III. ii. VI. 2: IV. i. [ii.] VII.

繆 *mëw* See 綢.

織 *chih* To weave. III. iii. X. 4. 織女,—see 女.

織 *che* For 幟, flags. II. iii. III. 4.

繡 *sëw* Embroidered. I. x. III. 2; xi. V. 2; xv. VI. 1.

繩 *shing* (1) A line. II. viii. II. 3: III. i. III. 5 (a builder's line). (2) To continue. III. i. IX. 5. 繩繩, descriptive of uninterrupted succession. I. i. V. 2: III. iii. II. 6.

繹 *yih* (1) 有繹, descriptive of trains of princes waiting on the king. II. iii. V. 4. 繹繹, descriptive of horses keeping together in a carriage. IV. ii. I. 3. (2) Repeatedly, ever. IV. i. [iii.] X. (3) Name of a hill in Loo. IV. ii. IV. 7. (4) Used for 驛; = from stage to stage III. iii. IX. 3.

繼 *ke* To continue. II. i. IX. 1 (繼嗣): IV. i. [i.] IV. (繼序); [iii.] I.; II.

繾 *k'een* See 綣.

續 *suh* To continue. II. iv. V. 2: IV. i. [iii.] VI. A joining ring. I. xi. III. 1.

纍 *luy* To be attached to. I. i. IV. 1: II. ii. V. 3.

纘 *tswan* To continue, to keep up. I. xv. I. 4: III. i. II. 6; iii. V. 2; VI. 3; VII. 1: IV. ii. IV. 1, 2.

纚 *le* 紼纚,—see 紼.

THE 121ST RADICAL. 缶

缶 *fow* A vessel of earthenware. Beaten sometimes as an instrument of music. I. xii. I. 3.

缺 *keuch* To splinter. I. xv. IV. 1—3.

缾 *ping* A pitcher. II. v. VIII. 3.

罄 *k'ing* To be exhausted. II. v. VIII. 3. Entirely. II. i. VI. 2.

罍 *luy* A vase, a jar. I. i. III. 2: II. v. VIII. 3: III. ii. VII 2.

THE 122D RADICAL. 网

罔 *wang* (1) Not, to be without. III. i. VI. 2; iii. II. 3. 罔極, to transgress, to go to the utmost extent of what is not right. I. v. IV. 4; ix. III. 2: II. v. V. 8; VIII. 4: vii. V. 2, 3: III. ii. IX. 3. (2) To deceive, to deal deceitfully with. II. iv. VII. 4. (3) = calamities. III. iii. X. 6.

罕 *han* Seldom. I. vii. IV. 3.

罛 *koo* A fishing net I. v. III. 4.

罝 *tsëay* A rabbit-net. I. i. VII. 1—3.

罟 *koo* A net. 罪罟, the net of crime. II. vi. III. 1: III. iii. X. 1: XI. 1.

罦 *foo* A kind of net or snare. I. vi. VI. 2.

罩 *chaou* 罩罩, descriptive of catching fish by covering them with a basket. II. ii. V. 1.

罪 *tsuy* Crime, offence. II. iv. IX. 7; X. 1, 6: v. III. 7; IV. 1; vi. III. 1: III. ii. X. 1, 2; XI. 1. To give occasion for blame. III. ii. I. 8.

罭 *yih* 九罭, a net made with nine bags or compartments for catching fish. I. xv VI. 1.

置 *che* To set, to arrange. IV. iii. I.

罶 *lëw* A simple trap or basket for catching fish. II. ii. III. 1—3; viii. IX. 3.

罹 *le* Sorrow, troubles. I. vi. VI. 1: II. iv. V. 9; v. III. 1.

罿 *ch'ung* A kind of net or trap. I. vi. VI. 3.

羅 *lo* A fowler's net. I. vi. VI. 1. To take with a spread-net. II. vii. II. 1.

羆 *pe* A grisly bear. II. iv. V. 5, 6; v. IX. 4: III. iii. VII. 5, 6.

THE 123D RADICAL. 羊

羊 *yang* The sheep or goat. I. ii. VII. 1—3; vi. II. 1, 2; xv. I. 8: II. iv. VI. 1, 3; vi. V. 2; VII. 1 (犧羊, victim rams): III. ii. I. 3; II. 1: IV. i. [i.] VII. (a ram); [iii.] VII. 牂羊, a ewe. II. viii. IX. 3.

羌 *këang* 氐羌, wild tribes in the west. IV. iii. V. 2.

美 *mei* Admirable; fine; beautiful. I. iii. XIII. 4; XVII. 2, 3, iv. IV. 1—3; v. III. 2; vii. III. 1—3; IX. 1, 2; XX. 1, 2.; *et sæpe*. 予美, the man of my admiration, = my husband. I. x. XI. 1—3. But in xii. VII. 1, 2, 予美 is spoken by a lady of her lover. 有美一人, there is the beautiful lady. I. xii. X. 1—3. The character is found only in the 1st Part.

羔 *kaou* The lamb or kid. I. ii. VII. 1—3; vii. VI. 1—3; x. VII. 1, 2; xiii. I. 1—3; xv. I. 8.

羖 *koo* A ram. II. viii. VI. 5 (童羖, a full grown ram, and at the same time young, without horns; = an impossibility).

羜 *ch'oo* A lamb five months old. II. i. V. 1.

羝 *te* A ram. III. ii. I. 7.

羣 *k'ëun* (1) A flock, a herd. I. iii. I. 4 (羣小, the herd of mean creatures): II. iii. VI. 1; iv. VI. 1: III. ii. V. 3; iii. IV. 4, 5: IV. ii. III. 3. = all. II. i. VI. 5. (2) To be harmonious, to move in concert. I. xi. III. 3. (3) In threes. II. iii. VI. 3.

義 *e* To be righteous or good; righteousness. III. i. I. 7; iii. I. 3. 5.

羨 *sëen* (1) To desire eagerly. III. i. VII. 5. (2) An overplus. 有羨, to have enough and to spare;—in a good sense. II. iv. IX. 8.

羹 *kăng* Soup. III. iii. I. 6: IV. ii. IV. 4; iii. II.

THE 124TH RADICAL. 羽

羽 *yu* (1) The long feathers of birds; generally in the *She* means wings. I. iii. III. 1; VIII. 1; x. VIII. 1; xiv. I. 1; xv. I. 5; II. 4; III. 4: II. iii. VII. 1; vii. I. 1; VIII. 7, 8: IV. i. [ii.] V. (2) Applied to locusts, and = winged tribes. I. i. V. 1—3.

習 *seih* 習習, descriptive of the east wind blowing gently. I. iii. X. 1: II. v. VII. 1—3.

翔 *tseang* 翺翔, descriptive of parties moving about. I. vii. V. 1; VIII. 1; IX. 1, 2; with the addition of moving about with unconcern. I. viii. X. 3; xiii. I. 2.

翕 *heih* (1) To be in harmony. II. i. IV. 7. Perhaps 翕河, the harmonious—the regulated—Ho belongs to this meaning. IV. i. [iii.] XI. (2) To open the mouth, to gape. II. v. IX. 7.

翛 *sëaou* 翛翛, descriptive of the feathers frayed and worn. I. xv. II. 4.

翟 *teih* (1) A pheasant's feather. I. iii. XIII. 3. 翟茀, the screens of a lady's carriage, made of pheasants' feathers. I. v. III. 3. (2) A pheasant-pictured robe. I. iv. III. 2.

翦 *tsëen* To clip. I. ii. V. 1—3: IV. ii. IV. 2.

翩 *p'ëen* To fly about, backwards and forwards; to fly quickly. II. vii. IX. 1: IV. ii. III. 8. 翩翩, descriptive of birds flying about, II. i. II. 3. 4; ii. V. 4; of babbling people fluttering about, II. v. VI. 3. 有翩, descriptive of flags fluttering in the wind. III. iii. III. 2.

翬 *hwuy* A kind of pheasant of variegated plumage. II. iv. V. 4.

翯 *haou* 翯翯, descriptive of the glistening appearance of some white birds. III. i. VIII. 2.

翰 *han* (1) To fly high. Joined with 飛 II. v. II. 1; X. 7: III. iii. IX. 5 (如飛如翰). (2) Used for 榦, a support. II. vii. I. 3: III. i. X. 4; ii. X. 7; iii. V. 1, 7; VIII. 4.

翳 *e* Trees fallen down. III. i. VII. 2.

翹 *k'ëaou* 翹翹. (1) To be numerous. I. i. IX. 2, 3. (2) To be in a perilous state. I. xv. II. 4.

翺 *gaou* See 翔.

翼 *yih* (1) Wings. I. x. VIII. 2; xiv. I. 2; II. 2: II. vii. II. 2; viii. V. 7. To serve as wings to, to support. III. i. X. 8; ii. I. 2; II. 4; VIII. 5. (2) 翼翼, descriptive of the orderly, regular motion of horses in a chariot. II. i. VII. 5; iii. IV. 1; and of the march of troops, III. iii. IX. 5. To be well ordered and adjusted, II. vi. VI. 3: IV. iii. V. 5. To grow luxuriantly. II. vi. V. 1. To be prudent and careful; to be reverent. III. i. I. 3; II. 3 (reverently), and III. 5; iii. VI. 2. So 有翼, II. iii. III. 3; and 斯翼, iv. V. 4.

翽 *hwuy* 翽翽, descriptive of the rustling of wings. III. ii. VIII. 7, 8.

翿 *t'aou* A feathered staff, carried by pantomimes. I. vi. III. 2.

THE 125TH RADICAL. 老

老 *laou* Old, to grow old. I. iii. VI. 4; iv. III. 1; v. IV. 6; vii. VIII. 2: II. iii. IV. 4; vi. I. 3: vii. IX. 5: III. ii. X. 4 (老夫, I, an old man); iii. I. 7 (老成人, old, experienced men): IV. ii. III. 3. An ancient minister. II. iv. VIII. 5 (故老); IX. 6.

考 *k'aou* (1) To have long life. Joined with 壽, and generally expressive of a wish or prayer that one may have long life. I. xi. V. 2: II. ii. IX. 2; vi. V. 6; VI. 3; *et sæpe.* 胡考, aged. IV. i. [iii.] V. (2) A deceased father, but also used for ancestors generally. II. ii. VI. 5: III. iii. VI. 3; VII. 1: IV. i. [ii.] VII.; VIII.; [iii.] I.; II. (3) To strike,—as a bell. I. x. II. 2. (4) To complete. I. v. II. 1—3; II. ii. X. 2. Completed merit. III. iii. VIII. 6. (5) To examine. III. i. X. 7; iii. III. 8.

耄 *maou* Pertaining to old age. III. ii. X. 4. To be 80 or 90 years old. III. iii. II. 11.

者 *chay* Between 50 and 60 times. Following other words, and making them into adjectives or participles. I. ii. XIV. 1, 2; iii. X. 6; iv. IX. 1—3; vi. I. 1—3; viii. IV. 1, 2; ix. V. 1, 2; *et sæpe.* 彼蒼者天, Thou azure Heaven there, meaning Thou Power which art above the azure heaven. I. ix. VI 1—3. Sometimes it forms adverbs. 壹者, once. II. v. V. 2. 今者, 逝者, now, hereafter. I. xi. I. 2, 3. 始者不如今, our former relations were not like the present. II. v. V. 2.

耇 *kow* The wizened face of age. II. ii. VII. 5: III. ii. II. 4: IV. iii. II.

耋 *t'eh* To be 80 years of age. I. xi. I. 2.

耆 *k'e* Old. IV. ii. IV. 5.

耆 *che* To raise to supremacy. III. i. VII. 1. To bring about. IV. i. [ii.] X.

THE 126TH RADICAL. 而

而 *urh* (1) A conjunction. And. I. iii. XVI. 1, 2, 3; XVII. 1; v. IV. 4: II. iv. II. 4; v. V. 6; VI. 7; *et sæpe.* 而 has an idiomatic usage, which can only be learned by practice. where we may translate it by *and*, but the whole sentence will not admit a literal rendering. I. iii. I. 5: II. iv. IX. 1, 2; vii. VI. 4: III. iii. III. 14: IV. ii. IV. 4. (2) And yet. I. iv. VIII. 1—3: III. ii. IX. 4. (3) = 乃, and so it is that. II. i. IX. 4. (3) Makes adverbs, as if it were 如 or 然, I. ii. XII. 3; viii. VII. 3; XI. 1. (4) = 如, as, like. I. iv. III. 2: II. viii. I. 4. (5) Used for 汝, you. II. v. II. 4; iii. I. 3. (6) A final particle. I. viii. III. 1—3.

THE 127TH RADICAL. 耒

耔 *tsze* To gather the earth about the roots of plants. II. vi. VII. 1.

耕 *kăng* To plough. IV. i. [ii.] II.; [iii.] V.

耗 *haou* To empty, to waste. III. iii. IV. 2.

耘 *yun* To weed. II. vi. VII. 1; IV. i. [iii.] V.

耜 *sze* The plough-share. IV. i. [iii.] V.; VI. = a plough. I. xv. I. 1: II. vi. VIII. 1.

耦 *gow* A pair of ploughers, or husbandmen. IV. i. [ii.] II.; [iii.] V.

THE 128TH RADICAL. 耳

耳 *urh* (1) The ear. I. iii. XII. 4: II. iv. VI. 1; v. III. 8: III. iii. II. 10. 充耳,—see 充. (2) 卷耳,—see 卷. (3) 耳耳, to be soft and pliant. IV. ii. IV. 3.

耽 *tan* To be addicted to pleasure;—in a bad sense. I. v. IV. 3.

耿 *kăng* 耿耿, descriptive of a person disturbed and restless. I. iii. I. 1.

聊 *lëaou* A particle, indicating purpose,—with some uncertainty. I. iii. XIV. 1; vii. XIX. 1, 2: ix. III. 2; xiii. II. 2. 3. In I. x. IV. 1, 2, it is a mere expletive.

聖 *shing* To be wise. I. iii. VII. 2: II. iv. VIII. 5; IX. 6; v. I. 5; II. 2: IV. iii. V. 3 (聖敬日躋, his wisdom and reverent attention to affairs daily increased. 聖人 and 聖 alone, = sages. II. v. IV. 4: III. ii. X. 1; iii. III. 10.

聘 *p'ing* To inquire,—about one's family, when absent. II. i. VII. 2.

聞 *wăn* To hear. I. vi. VII. 3; x. III. 3: II. v. V. 3: III. i. VI. 4; iii. IV. 5.

聞 *wăn* A noise. II. iii. V. 8. To be heard;—where the voice reaches to. II. iii. X. 2; viii. V. 5. To be famed. III. iii. V. 8. 令聞, fame. III. i. I. 2; ii. VIII. 6; iii. VIII. 6.

聰 *ts'ung* To hear, to have consciousness. I. vi. VI. 3. To be wise or intelligent. II. iv. I. 3: IV. i. [iii.] III.

聲 *shing* Noise, sound I. viii. I. 1 (sound of flies). The voice. II. i. V. 1 (of a bird), and iii. X. 1, 2.; iii. V. 8 (a clamour of voices). The sound of bells. II. iii. VIII. 1, 2; vii. VIII. 2: IV. ii. III. 1; of various instruments. IV. i. [ii.] V. Fame. III. i. X. 1. *Et al.*

職 *chih* (1) Duties of office. III. iii. VI. 6 (袞職, the king's duties). (2) = 主 and

專, to consider as of the first importance, to be determined by the consideration of. I. x. I. 1—3: II. iv. IX. 7; v. IV. 6; IX. 4: III. iii. II. 1; III. 15, 16; XI. 5.6.

聽 *t'ing* To hear, to hearken to. II. i. V. 1; iv. X. 4; v. I. 4; VI. 7; vi. III. 4, 5: III. ii. X. 3; iii. I. 7; II. 11, 12; III. 13; IV. 1: IV. i. [ii.] V.

THE 129TH RADICAL. 聿

聿 *yuh* A particle, interchangeable with 曰 and 遹. II. vi. III. 2, 3; V. 5: III. i. I 6; II. 3; III. 2; iii. II. 2. Sometimes may be translated by—*thereon*, I. x. I. 1, 2; by *suddenly*, I xv. III. 3

肄 *e* (1) Fresh shoots,—from a tree. I. i. X. 2. (2) Toil, distress. I. iii. X. 6.

肅 *suh* (1) To be grave, or reverent. II. v. I. 5: IV. i. [ii.] I. So, 肅雝. I. ii. XIII. 1: IV. i. [ii.] V. Also 肅肅; III. i. VI. 3; iii. VI. 4: IV. i. [ii.] VII. (2) To be severe. Spoken of cold I. xv. I. 8. The dict. explains this case by 縮, because the cold contracts and shrivels up all things. 肅肅, to be severe. Spoken of a commander. II. viii. III. 4. (3) To advance. III. iii. III. 6 (肅心, a mind to go forward). (4) 肅肅, descriptive of nets carefully adjusted. I. i. VII. 1—3. (5) The same combination,—descriptive of the sound of flying geese. I. x. VIII. 1—3: II. iii. VII. 1. (6) The same combination, = swiftly. I. ii. X. 1, 2.

肆 *sze* (1) To spread out. II. vi. V. 2, and IV. i. [ii.] VII. (applied to a sacrifice, or the flesh of it): III. ii. II. 1 (of mats). To display. IV. i. [i.] VIII (of virtue). (2) Thus although; and so. III. i. III. 8; VI. 4. 5; iii. II. 4; V. 8: IV. i. [i.] VI. (3) Used of an onset in battle. III i. II. 8; VII. 8.

肇 *chaou* To begin, to found; the first, at first. III. ii. I. 6, 8; iii. VIII. 4: IV. i. [i.] III.; [iii.] IV.; iii. III.

THE 130TH RADICAL. 肉

股 *koo* The thighs, the upper part of the leg. I. xv. I. 5. ? = knees. II. vii. VIII. 3.

肥 *fei* (1) Fat; fatted. II. i. V. 2. (2) 肥泉, a stream in Wei. I. iii. XIV. 4.

肩 *këen* (1) The shoulder. 仔肩, the burden of duty. IV. i. [iii.] III. (2) A boar three years old. I. viii. II. 1.

肯 *k'ang* To be willing. I. iii. V. 2; x. X. 1, 2: II. iii. IX. 1; iv. III. 1; X. 2, 4; vii. IX. 7.

肱 *hwang* = the arm. II. iv. VI. 3.

育 *yuh* (1) To nourish, to train. II. v. VIII. 4: III. ii. I. 1: IV. i. [i.] X. (2) The means of living. I. iii. X. 5, l. 5; and in l. 7 = to have those means abundantly. The dict. gives it in l. 5 as meaning—*in youth, to be young*.

肺 *fei* The lungs. III. iii. III. 8 (肺腸).

肺 *p'ae* 肺肺, to be dense and luxuriant. I. xii. V. 2.

胄 *chow* See under 冂.

背 *pei* (1) The back. In the phrase 台背, a wrinkled back;—a sign of longevity. III. ii. II. 4: IV. ii. IV. 5. (2) The back, or on the north, of a house. I. v. VIII. 4. (3) 背側, attendants,—behind and at the side. III. iii. I. 4. (4) To prevaricate. III. iii. III. 15. To be falsified. III. iii. X. 4. Behind the back. II. iv. IX. 7: III. iii. III. 16.

胡 *hoo* About 50 times. (1) A dewlap. I. xv. VII. 1, 2. (2) How, why, what. I. iii. I. 5; IV. 1—4; XI. 1, 2; *et sæpe*. 胡然, I. iv. III. 2; xi. III. 2: II. iv. VIII. 8;—an exclamation of admiration. 胡爲. I. iii. XI. 1, 2; xii. IX. 1: II. iv. X. 5. (3) Long-lived. IV. i. [iii.] V.; VII.

胤 *yin* Posterity. III. ii. III. 6, 7.

胥 *seu* (1) Mutually, together. II. iv. X. 1; v. I. 5; vii. IX. 1, (=all) 2: III. i. III. 2; iii. II. 4; III. 5. 9; X. 5: IV. ii. II. 1—3; IV. 5. (2) = 相, to survey. III. ii. VI. 2. (3) A final particle. II. vii. I. 1, 2: III. iii. VII. 2.

能 *năng* (1) To be able. I. iii. I. 5; IV. 1—4; iv. X. 2; vii. XII. 1, 2; x. VIII. 1—3; *et sæpe*. Ability. II. vii. VI. 2. (2) To help. III. ii. IX. 1. (3) = 而, and yet. I. v. VI. 1, 2.

脂 *che* The fat of animals. III. ii. I. 7. Grease, ointment. I. v. III. 2. To grease. I. iii. XIV. 3: II. v. V. 5.

脅 *hëeh* The sides. 脅驅, side straps;—used in yoking horses. I. xi. III. 1.

脊 *tseih* (1) = 理, reason. II. iv. VIII. 6. (2) 脊令, a wagtail. II. i. IV. 3; v. II. 4.

胾 *tsze* Minced meat. IV. ii. IV. 4.

脫 *t'wae* 脫脫, to be gentle, to be quiet. I. ii. XII. 3.

脯 *foo* Dried flesh. III. ii. IV. 3.

脾 *pe* Tripe. III. ii. II. 2.

腓 *fei* (1) The calf of the leg. Used for 芘 to shelter. II. i. VII. 5: III. ii. I. 3. (2) To decay. II. v. X. 2.

腸 *ch'ang* The intestines. 肺腸, lungs and bowels. 自有肺腸, he has a mind of his own. III. iii. III. 8.

腹 *fuh* (1) The belly. 腹心,—see 心. (2) To hold in the embrace. II. v. VIII. 4.

膋 *lëaou* The fat. II. vi. VI. 5.

膍 *pe* To make large. II. vii. VIII. 3.

膏 *kaou* Ointment. I. v. VIII. 2.

膏 *kaou* To anoint; to moisten and enrich. I. xiv. IV. 4: II. viii. III. 1. To be covered with ointment. I. xiii. I. 3.

膚 *foo* (1) The skin. I. v. III. 2. (2) Admirable; great. I. xv. VII. 1, 2: II. iii. III. 3: III. i. I. 5.

膠 *këaou* (1) Glue. To act as glue. II. viii. IV. 3. (2) 膠膠, descriptive of the crowing of a cock. I. vii. XVI. 2.

膳 *shen* Cooked provisions. 膳夫, the chief cook. II. iv. IX. 4: III. iii. IV. 7.

膴 *woo* (1) Substantial. 膴仕, to be in important offices. II. iv. VII. 4. (2) To be many. II. v. I. 5. (3) 膴膴, to be fertile and beautiful. III. i. III. 3.

膺 *ying* (1) The breast. Ornaments on the breast of a horse. II. iii. IV. 1: III. iii. V. 4; VII. 2. —on the front of a bow-case. I. xi. III. 3. (2) To oppose. IV. ii. IV. 5.

膾 *kwae* Minced. II. iii. III. 6.

臄 *këoh* Cheek. III. ii. II. 2.

臝 *lo* I. xv. III. 2. See 果.

THE 131ST RADICAL. 臣

臣 *chin shin* A servant. II. iv. VIII. 3 (臣僕); vi. I. 2. An officer, officers. III. iii. IX. 4: IV. i. [ii.] I. (臣工); ii. III. 5.

臧 *tsung* Good, right. I. iii. VIII. 4; iv. VI. 2; X. 2: II. iv. IX. 1; X. 2; v. I. 1, 2: *et sæpe.* 有臧, to be all right. II. vii. III. 2. To be dexterous. I. viii. II. 3; XI. 1. To think good. I. vii. XX. 2.

臨 *lin* (1) To oversee. I. iii. IV. 1: II. vi. III. 1. 不顯亦臨, out of sight, he still felt under inspection. III. i. VI. 3. To come to; to help. I. xi. VI. 1—3: II. v. I. 6; II. 6: III. i. II. 7: IV. ii. IV. 2. (2) An engine of onfall;—used in sieges. III. i. VII. 7. 8.

THE 132D RADICAL. 自

自 *tsze* About 70 times. (1) From,—used with reference to time, place, and person. I. ii. VII. 1—3; iii. IV. 3, 4; VII. 1, 2; XV. 1; v. IV. 4: xv. III. 1—4; *et sæpissime.* 自天, from Heaven's point of view. III. i. I. 6. 自彼成康, considering how Ch'ing and K'ang...IV. i. [i.] IX. 自先,自後, before and after. II. iv. VIII. 2: III. iii. X. 7. According as. III. iii. VIII. 5. (2) To use. I. x. VII. 1, 2. (3) Followed by other words as verbs, meaning self, of all persons and numbers;—myself, yourself, &c. II. vi. II. 1—3; III. 3; vii. X. 1, 2: III. ii. X. 6; iii. III. 8; XI. 5: IV. ii. III. 4; *et al.* (4) Naturally, as a matter of course thereby. III. i. I. 6; *et al.*

臭 *ch'ow* To be fragrant. III. ii. I. 8.

THE 133D RADICAL. 至

至 *che* To come to, to arrive. Often followed by 於 and 于. I. iv. X. 1; v. IV. 1; vi. II. 1; xi. V. 1, 2; xv. I. 1: III. 3: II. i. VI. 3; iii. III. 4; VIII. 1, 2, 3; *et sæpe.* 百禮既至, when all the ceremonies have been performed. II. vii. VI. 2.

致 *che* (1) To bring about. I. v. V. 1. To carry out. IV. ii. IV. 2. To attract. III. i. VII. 8 (see the dict. for a different meaning here). (2) To transmit or convey ideas or views. II. vi. V. 4, 5 (致告).

臺 *t'ae* (1) A tower. I. iii. XVIII. 1, 2: III. i. VIII. 1. (2) A kind of rush, whose leaves are used in making rain-cloaks and hats. II. ii. VII. 1; viii. I. 2.

臻 *tsin* To come to. I. iii. XIV. 3: II. iv. X. 3; vii. X. 3: III. iii. IV. 1.

THE 134TH RADICAL. 臼

舂 *ch'ung* To hull grain. III. ii. I. 7.

舄 *seih* (1) A shoe or slipper; the sole of a shoe. I. xv. VII. 1: II. iii. V. 4: III. iii. VII. 2. (2) Large-looking. IV. ii. IV. 9 (有舄).

舅 *k'ëw* A mother's brothers are called 舅. Hence 元舅 = great uncle. III. iii. V. 5, 7. 舅氏 = an uncle. I. xi. IX. 1, 2. 諸舅, the princes of other surnames than the king's, called by him his maternal uncles. II. i. V. 2. So, 甥舅. II. vii. III. 3.

與 *yu* — More than 60 times. (1) And I. ii. X. 2; iii. VI. 2; vii. XXI. 1, 2; xii. X. 1—3: II. v. III. 3; *et sæpe*. (2) With; to be with. I. iii. VI. 4; XII. 3; XIV. 1; v. IV. 3; vi. IV. 1—3; *et sæpe*. To associate with. II. vi. III. 4: IV. ii. IV. 5. 必有與也, they must have allies, I. iii. XII. 2. 不我與, she would not allow us to be with her. I. ii. XI. 2. 誰與, with whom can I dwell? I. x. XI. 1—3. (3) For. I. vii. VIII. 2. (4) To allow, to approve of. I. x. XII. 2. (5) To give to. II. vii. IV. 3: III. i. VII. 1.

與 *yu* — (1) 猗與 and 與 alone. A particle of exclamation. IV. i. [ii.] VI.; iii. I. (2) 與與, descriptive of millet growing and yielding abundantly. II. vi. V. 1.

興 *hing* — To rise,—from bed or sleep. I. v. IV. 5; vii. VIII. 1; xi. III. 3; *et al.* To arise, to begin, to take place. II. iii. IX. 3. 興雨, there rises rain. II. vi. VIII. 3. To arise,—to a crisis. III. i. II. 7. To rise.—in building. III. i. III. 6. To prosper. II. i. VI. 3. To raise;—as forces. I. xi. VIII. 1—3. To introduce, to commence. III. ii. I. 7. To advance to office. III. iii. I. 2. To make one's chief object. III. iii. II. 2.

舉 *keu* — To raise up; to lift. I. vii. IV. 1: II. iii. V. 5; vii. VI. 1: III. iii. VI. 6. 舉趾, = to set about ploughing. I. xv. I. 1. 靡神不舉, there is no Spirit I have not sacrificed to. III. iii. IV. 1. To begin, to strike up;—in music. IV. i. [ii.] V.

舊 *këw* — Old, ancient. III. i. I. i; ii. V. 2; iii. I. 7 (old ways), and II. 12; XI. 7 (men of ancient virtue).

THE 135TH RADICAL. 舌

舌 *sheh* — The tongue. II. iv. X. 5; v. IX. 7: III. iii. II. 6; VI. 3; X. 3.

舍 *shay* — (1) To rest in. I. vii. VI. 1. (2) To stop. II. v. V. 5.

舍 *shay* — (1) To put away; to set aside. I. x. XII. 1—3: II. iv. X. 1; v. III. 7; vii. VI. 3 (to leave): III. iii. X. 5. (2) To let go;—in shooting. I. xi. II. 2; II. iii. V. 6: III. ii. II. 3.

舒 *shoo* — (1) To unfold, to untie. I. xii. VIII. 1—3. (2) To be remiss; slowly, leisurely. I. ii. XII. 3 (舒而): II. v. III. 7: III. iii. VIII. 1; IX. 3. (3) The name of certain barbarous States. IV. ii. IV. 5.

THE 136TH RADICAL. 舛

舜 *shun* — The name of a plant;—one of the *malvaceæ*. I. vii. IX. 1, 2.

舝 *hëah* — The iron ends of an axle, and to fix those ends. I. iii. XIV. 3: II. vii. IV. 1.

舞 *woo* — To make postures to music, to dance. I. vii. IV. 1; viii. XI. 3: II. i. v. 3; vii. IV. 3; VI. 2, 3: IV. ii. II. 1. 萬舞, to dance, 萬 denoting military dancing, and 舞, civil. I. iii. XIV. 12: IV. ii. IV. 4; iii. I.

THE 137TH RADICAL. 舟

舟 *chow* — (1) A boat. I. iii. I. 1; XIX. 1, 2; iv. I. 1; v. V. 3: II. iii. II. 4; v. III. 4; vii. VIII. 5: III. i. II. 5; IV. 3. 舟子, the master of a ferry boat. I. iii. IX. 4. 舟人, boat-men. II. v. IX. 4. To cross by a boat. I. iii. X. 4. (2) To carry at the girdle. III. ii. VI. 2.

般 *pan pwan* — Title of IV. i. [iii.] XI.

THE 138TH RADICAL. 艮

良 *lëang* — Good. I. iii. IV. 3; iv. V. 1, 2; IX. 1—3; v. IV. 1; vii. IV. 2; *et sæpe*. 良人, a husband. I. x. V. 1; xi. III. 3. But elsewhere 良人 = good men. I. xi. VI. 1—3; *et al.* 民之無良, people who have no conscience. II. vii. IX. 4. So, III. ii. IX. 1.

艱 *këen* — (1) To be hard and difficult. II. viii. V. 2 (艱難). 艱難, to inflict calamities. III. iii. II. 12. Hardship. I. iii. XV. 1: vi. V. 1 (艱難): III. ii. IV. 5. (2) To be hazardous, full of scheming and peril. II. v. V. 1.

THE 139TH RADICAL. 色

色 *sih* — The looks. III. iii. VI. 2. To look blandly. IV. ii. III. 2. 不大聲以色, not loudly proclaimed or pourtrayed. III. i. VII. 7.

THE 140th RADICAL. 艸

艽 *k'ëw* — The name of a desert place. II. vi. III. 1.

艾 *gae* — (1) Mugwort. I. vi. VIII. 3. (2) To maintain, to nourish. II. ii. VII. 5; vii. II. 3. = to be vigorous. IV. ii. IV. 5. (3) To finish, to carry out. IV. i. [iii.] II. To be finished. II. iii. VIII. 2.

艾 *e* — (1) To cut down, to reap. IV. i. [ii.] I. To be orderly. II. v. I. 5.

芄 *hwan* 芄蘭, the sparrow gourd. Probably a species of *tylophora*. I. v. VI. 1, 2.

芃 *pung* (1) 芃芃, descriptive of the luxuriant growth of grain. I. iv. X. 4; xiv. IV. 4: II. viii. III. 1. Of the growth of trees. III. i. IV. I. (2) 有芃, descriptive of the long tails of foxes. II. viii. X. 4.

芋 *heu* To make great, to honour and magnify. II. iv. V. 3.

芑 *k'e* The white millet. II. iii. IV. 1, 2: III. i. X. 8; ii. I. 6.

芒 *mang* 芒芒, to look large. IV. iii. III.; IV. 1.

芟 *sau* To clear away grass. IV. i. [iii.] V.

芣 *fow* 芣苢, the ribgrass or plantago. I. i. VIII. 1—3.

芩 *kin* A creeping grass, with a leaf like that of the bamboo, growing in low, marshy grounds and salt places, of which cattle are fond. Williams supposes it may be a kind of *salsola*, and I have called it so in the translation; but from the Japanese plates it is evidently one of the *panic-grasses*. II. i. I. 3.

芬 *fun* 苾芬, and 芬芬, to be fragrant. II. vi. V. 4; VI. 6: III. ii. IV. 5.

芮 *juy* (1) Name of a State. III. i. III. 9. (2) Name of a river. III. ii. VI. 6.

芸 *yun* To be of a deep, rich colour. II. vi. X. 2; viii. IX. 1.

芹 *k'in* Cress. II. vii. VIII. 2: IV. ii. III. 1.

芻 *ts'oo* Grass;—for fuel. I. x. V. 2. 芻蕘, fuel-gatherers. III. ii. X. 3. Grass;—for forage. II. iv. II. 4.

芼 *maou* To cook and present in sacrifice. I. i. I. 3.

芾 *fe* 蔽芾, to be umbrageous. I. ii. V. 1—3: II. iv. IV. I.

芾 *fuh* Knee-covers. I. xiv. II. 1: II. iii. IV. 2; V. 4; iv. V. 8.

苑 *yuen* But in the single passage where it occurs, it is pronounced *wăn*. 有苑, to be beautiful or elegant. I. xi. III. 3.

苑 *yuh* Bent, gathered together. 我心苑結, the sorrow of my heart is inextricably bound. II. viii. I. 3.

苓 *ling* The liquorice plant (?). I. iii. XIII. 4; x. XII. 1.

苕 *t'eaou* (1) A kind of pea. Appears in the Japanese plates as *lathyrus maritimus*. I. xii. VII. 1. (2) The *bignonia grandiflora*. II. viii. X. 1, 2.

苗 *mëaou* (1) Grain in the blade. I. vi. I. 1; ix. VII. 3; xiv. IV. 4: II. viii. III. 1: IV. i. [iii.] V. Used of the young growth of grass and vegetables. II. iv. II. 1. (2) To hunt, a hunting expedition. II. iii. v. 3.

苞 *paou* (1) Bushy. I. x. VIII. 1—3; xi. VII. 2, 3; xiv. IV. 1—3: II. i. II. 3, 4. (2) The root. IV. iii. IV. 6. Firmly rooted. II. iv. V. 1: III. iii. IX. 5. (3) Seed with the germ ready to burst. III. ii. I. 5. Seeds bursting up. III. ii. II. 1.

苟 *kow* (1) If only. I. vi. II. 2 (expressing a wish). (2) 苟亦, readily. I. v. XII. 1—3. (3) To be of little importance. III. iii. II. 6.

苢 *e* 芣苢,—see 芣.

若 *joh* (1) As to. II. iv. X. 1 (若此). (2) After adjectives, like,-ly, I. v. IV. 3; VIII. xi. 1: II. i. III. 4; vi. X. 3. (3) To accord with, to be in sympathy with. II. vi. VIII. 1: III. iii. VI. 2: IV. ii. IV. 7, 9. In III. iii. VI. 4, 若否=臧否, be they good or not.

苦 *koo* (1) Bitter, to be bitter. I. iii. IX. 1; X. 2; xv. III. 3: II. vi. III. 1. 勞苦, to be full of toil and suffering. I. iii. VII. 3. (2) The sow-thistle. I. x. XII. 3.

英 *ying* (1) An ornament on a spear. I. vii. V. 1: IV. ii. IV. 5. On a jacket. I. vii. VI. 3. (2) =flowers, blossoms. I. vi. IX. 2; ix. II. 2. (3) Name of a gem-stone. I. viii. III. 3. (4) 英英, descriptive of the clouds as light and brilliant. II. viii. V. 2.

苴 *tseu* Hempseed. I. xv. I. 6.

苴 *cha* Grass floating in the water. 棲苴, such grass hanging on a tree. III. iii. XI. 4.

苹 *p'ing* (?) A kind of celery. II. i. I. 1.

苾 *peih* 苾芬,—see 芬.

茀 *fuh* (1) A screen,—of a carriage. I. v. III. 3; viii. X. 1. (1) To clear away. III. ii. I. 5. (3) Happiness. III. ii. VIII. 4. (4) 茀茀, descriptive of vigorous action. III. i. VII. 8.

茁 *chah* To grow strongly and abundantly. I. ii. XIV. 1, 2.

茂 *mow* (1) To be flourishing; luxuriant, rank. II. ii. VII. 4; iv. V. 1; v. III. 2: IV. i. [iii.] VI. Luxuriance. II. i. vi. 6: III. iii. XI. 4. Used of wickedness;—to be rampant. II. iv. VII. 8. (2) To be skilful. I. viii. II. 2. (3) Used of the cereals. III. ii. I. 5.

茆 *maou* Water mallows. IV. ii. III. 3.

茇 *poh* To halt in the open country, amid the grass. I. ii. V. 1.

茅 *maou* A kind of grass, marked with white lines, and used to bind things with. I. ii. XI. 1, 2; xv. I. 7: II. viii. V. 1, 2.

茨 *tsze* (1) The *tribulus terrestris*. I. iv. II. 1—3: II. vi. V. 1. (2) Thatch. II. vi. VII. 4; IX. 1.

玆 *tsze* This. I. iii. XIV. 4: II. iv. VIII. 8 (今玆, this present time): III. i. III. 3; IX. 4; ii. VII. 1—3; *et al.* Used for 哉. 昭玆, brilliantly. III. i. IX. 5.

茵 *yin* A carriage mat. 文茵, an elegant mat;—made of a tiger's skin. I. xi. III. 1.

茷 *pae* 茷茷, descriptive of a banner, waving in the wind. IV. ii. III. 1.

茹 *joo* 茹藘, the madder plant. I. vii. XV. 1. Madder-dyed. I. vii. XIX. 2.

茹 *joo* (1) To receive. I. iii. I. 2. (2) To reckon, to deliberate. II. iii. III. 4: IV. i. [ii.] I. (3) To eat. III. iii. VI. 5.

荆 *king* (1) One of the nine provinces of Yu. 蠻荆. II. iii. IV. 4. (2) The State of King or Ts'oo. IV. ii. IV. 5; called 荆楚, in IV. iii. V. 1, 2.

荇 *hăng* 荇菜, a species of duckweed. Probably the *lemna minor*. I. i. I. 2, 3.

草 *ts'aou* (1) Grass, plants. I. v. VIII. 4; vii. XX. 1, 2: II. ii. X. 2; iii. V. 2 (= grassy plains); v. III. 2; VII. 3; *et al.* (2) 草蟲, a kind of locust. I. ii. III. 1: II. i. VIII. 5. (3) 草草, to be sorrowful. II. v. VI. 5.

荍 *k'ëaou* ? the thorny mallows;—used for the flowers of the plant. I. xii. II. 3. In the Japanese plates it is the—hollyhock.

荏 *jin* (1) 荏菽, large beans. III. ii. I. 4. (2) 荏染, to be soft and pliant. II. v. IV. 5: III. iii. II. 9.

荑 *t'e* The sprouting white grass. I. iii. XVII. 3; v. III. 2.

荒 *hwang* (1) To go to wild excess. I. x. I. 1—3. (2) To be desolate, to go to desolation. III. iii. III. 7; XI. 1. (3) To be large. III. ii. VI. 5; iii. II. 3. (4) To cover. I. ii. IV. 2. To overspread. IV. ii. IV. 6, 7. (5) To cultivate. IV. i. [i.] V.

荷 *ho* The lotus plant, or water lily. I. vii. X. 2; xii. X. 1.

荼 *t'oo* (1) ? the sowthistle. I. iii. X. 2; xv. I. 6: III. i. III. 3. 荼毒 = bitter, poisonous ways. III. iii. III. 11. (2) A flowering rush. I. vii. XIX. 2; xv. II. 3. (3) A kind of smartweed. IV. i. [iii.] VI.

莊 *chwang* The honorary title of a marquis of Loo. IV. ii. IV. 3.

莎 *so* 莎雞, a kind of locust, the spinner. I. xv. I. 5.

莘 *sin* (1) 有莘, descriptive of the long tails of fishes. II. vii. VII. 2. (2) The name of a State. III. i. II. 6.

莞 *hwan* A fine rush mat. II. iv. V. 5,

莠 *yew* Weeds;—plants injurious to the grain. Medhurst says—the meadow fescue. I. viii. VII. 1, 2; II. vi. VIII. 2. 莠言, bad,—useless, injurious, words. II. iv. VIII. 2.

莪 *go* The aster-southernwood. II. iii. II. 1—3; v. VIII. 1, 2.

莫 *moh* About 70 times. (1) Not, no one; there is not. I. ii. VIII. 1—3 (not); iii. V. 2 (莫往莫來, he neither comes nor goes); VII. 4; X. 1; XV. 1 (莫知我艱, no one knows my distress): II. v. III. 8 (莫高匪山, there is nothing higher than a mountain); *et sæpissime.* 莫如, there is nothing like, or equal to. III. iii. V. 5; *et al.* 莫非 and 莫不 make a strong affirmation. Sometimes it marks the imperative,—as in. III. ii. II. 1. (2) To determine,—as plans. II. v. IV. 4. (3) To settle. III. i. VII. 1 (民之莫, one to give settlement to the people). But in III. ii. X. 2, 民之莫矣 = the people would be settled. (4) 莫莫, descriptive of dense foliage, I. i. II. 2: III. i. V. 6. (5) To be still and reverent. II. vi. V. 3. Here the dict. gives the pronunciation—*mih.*

莫 *moo* (1) *I. q.* 暮, to be late, to be drawing to the end of the year or of a season. I. x. I. 1: II. i. VII. 1; vi. III. 2, 3: IV. i. [ii.] I. To be late generally. III. iii. IV. 6. 莫成 to come late to maturity. III. iii. II. 10. (2) Perhaps a kind of sorrel. But in the Japanese plates, it appears as *equisætum* or horsetail. I. ix. II. 1.

菀 *yuen* To grow luxuriantly. II. v. III. 4; III. iii. III. 1. So 有菀. II. iv. VIII. 7; vii. X. 1—3.

菁 *ts'ing* 菁菁, descriptive of luxuriant foliage. I. x. VI. 2; of luxuriant growth. II. iii. II. 1—3.

菅 *këen* The white flowered rush steeped, after which its fibres can be made into cordage. I. xii. IV. 3; II. viii. V. 1, 2.

菑 *tsze* Fields one year under cultivation. II. iii. IV. 1.

菑 *ts'ze* Dead trunks of trees still standing. III. i. VII. 2.

菑 *tsae* = 災. To endure calamity or suffering. III. ii. I. 2.

菜 *ts'ae* Edible herbs. Only in the name 荇菜,—see 荇.

荓 *ping* To cause, to make. III. iii. III. 6. To have to do with. IV. i. [iii.] IV.

菡 *han* 菡萏, the flower of the lotus. I. xii. X. 3.

菫 *kin* The violet (?) III. i. III. 3.

華 *hwa* (1) The blooming of plants, flowers. I. i. VI. 1; ii. XIII. 1, 2; vii. IX. 1; X. 1.; xiii. III. 2: II. i. III. 1; IV. 1; VII. 4; *et al.* 黍稷方華, the millets were in flower. II. i. VIII. 4. 白華, the white flowering rush. II. viii. V. 1. (2) Name of a gemstone. I. viii. III. 1.

菲 *fe* Probably a species of turnip. The Chinese call it the *earth melon*. I. iii. IX. 1.

菶 *pung* 菶菶, descriptive of trees growing luxuriantly. III. ii. VIII. 9.

菹 *tseu* To pickle vegetables. II. vi. VI. 4.

菼 *t'an* A kind of rush or sedge. I. v. III. 4; vi. IX. 1.

菽 *shuh* The general name for pulse. I. xv. I. 6, 7: II. v. II. 3; vi. III. 3; vii. VIII. 1: III. ii. I. 4 (荏菽, large beans): IV. ii. IV. 1.

萃 *tsuy* To collect, to assemble. I. xii. VI. 2.

萇 *ch'ang* 萇楚, the *averrhoa Carambola*. I. xiii. III. 1—3. The editor of the Japanese plates says it is not found in his country.

萊 *lae* ? the orach. Williams calls it the—sowthistle. II. ii. VII. 1. In II. iv. IX. 5, it is used for weeds, or the country overgrown with useless plants.

萋 *ts'e* (1) 萋 and 萋萋, descriptive of luxuriant foliage. I. i. II. 1: II. i. IX. 2: III. ii. VIII. 9. (2) 萋萋, descriptive of dense clouds. II. vi. VIII. 3. (3) 萋斐, descriptive of a few lines artistically drawn. II. v. VI. 1. (4) 有萋, to be reverent. IV. i. [ii.] IX.

萎 *wei* To wither. II. v. VII. 3.

萏 *tan* See 菡.

萑 *hwan* A tough reed or sedge. 萑葦. I. xv. I. 3: II. v. III. 4.

萬 *wan* About 50 times. Ten thousand, myriads. I. xiv. III. 4, where, and in other places, we have 萬年, in a wish for the longevity of the king, &c. So 萬壽,—see 壽. 萬邦, the myriad States,=all the kingdom. II. iv. VII. 10; *et al.* 萬民, all the people. III. iii. II. 6; *et al.* 萬福, all happiness. II. vii. VIII. 4; *et al.*

落 *loh* (1) Spoken of a tree shedding its leaves. I. v. IV. 3, 4. (2) The beginning, the commencement,—of a reign. IV. i. [iii.] II.

葉 *yeh* (1) A leaf, leaves. I. i. II. 1, 2; VI. 3; iii. IX. 1; v. IV. 3; VI. 2; *et sæpe.* (2) An age, a period of time. IV. iii. IV. 7.

葍 *fuh* Pokeweed. II. iv. IV. 3.

葑 *fung* Probably a species of the mustard plant. I. iii. X. 1; iv. IV. 3; x. XII. 3.

著 *choo* The space between the gate and the screen. I. viii. III. 1.

葚 *shin* Mulberries. I. v. IV. 3.

葛 *koh* Nearly 20 times. The *dolichos tuberosus*, of whose fibres cloth is made; of dolichos. I. i. II. 1. 2; IV. 1—3; iii. XII. 1; vi. VII. 1, 2, 3; VIII. 1; viii. VI. 2; *et sæpe.*

葦 *wei* A reed or rush. I. v. VII. 1; xv. I. 3: II. v. III. 4: III. ii. II. 1.

葭 *kea* A rush. Said to be the name for the *wei* before it flowers. I. ii. XIV. 1; v. III. 4; xi. IV. 1—3.

葱 *ts'ung* Green as an onion. II. iii. IV. 2.

葵 *kwei* (1) An edible plant. Medhurst calls it —alsine. Williams says—an esculent mallows. I. xv. I. 6. (2) Used for 揆, to measure, to determine. II. vii. VIII. 5: III. ii. X. v.

葽 *yaou* The *polygala Japonica*. I. xv. I. 4.

蒙 *mung* (1) 蒙戎, descriptive of furs as frayed and worn. I. iii. XII. 3. (2) To cover,=to be worn over. I. iv. III. 3. To cover over,=to twine about. I. x. XI. 1, 2. 蒙伐, a shield covered with, or pictured with feathers. I. xi. III. 3. (3) A hill in Loo. IV. ii. IV. 6.

蒲 *p'oo* (1) The bulrush or cat's-tail. I. xii X. 1—3: II. vii. VII. 3. (2) An edible rush. ? the sweet flag. III. iii. VII. 5. (3) Osiers. I. vi. IV. 3.

蒸 *ching* Firewood from small branches. II. iv. VI. 3; VIII. 4.

蒹 *keen* A kind of rush or sedge. I. xi. IV. 1—3.

蒼 *ts'ang* Azure, the colour of the sky. 蒼天, the azure heavens, but meaning Heaven, the Power above the sky. I. vi. I. 1—3; x. VIII. 1, 2, 3; xi. VI. 1—3; and see 天. So, 穹蒼, the Power in the azure vault. III. iii. III. 7. 蒼蠅, blue flies. I. viii. I. 1. 蒼蒼, descriptive of the greenness of rushes and sedges. I. xi. IV. 1.

蒿 *haou* The male southernwood. II. i. I. 2; v. VIII. 1.

蓁 *tsin* — 蓁蓁, descriptive of the luxuriant leaves of the peach tree. I. i. VI. 3.

蓄 *ch'uh* — To accumulate. I. xv. II. 3. Used for a collection of vegetables. I. iii. X. 6.

蓆 *tseih* — Descriptive of robes fitting easily and gracefully. I. vii. I. 3.

蓋 *k'ae* — For. I. ix. 1, 2. 蓋亦 can hardly be translated in II. iv. VIII. 5, 6. So 蓋云 in II. viii. III. 2, 3. They have the force of a *peradventure* before the statement which follows.

蓍 *she* — The divining plant, the milfoil;—a species of the *Achillea*. I. xiv. IV. 3.

蓑 *so* — A cloak of leaves for carrying off the rain. II. iv. VI. 2.

蓫 *ch'uh* — The dock. II. iv. IV. 2.

蓬 *pung* — (1) ? a species of artemisia. Its flowers resemble a wild chrysanthemum, but are flossy, and carried about by the wind. I. ii. XIV. 2; v. VIII. 2. (2) 蓬蓬, descriptive of abundant foliage. II. vii. VIII. 4.

蓷 *t'uy* — Motherwort. I. vi. V. 1—3.

蓺 *e* — To sow, to plant. I. viii. VI. 3; x. VIII. 1—3: II. vi. V. 1: III. ii. I. 4.

蓼 *luh* — 蓼 and 蓼蓼, descriptive of plants growing high and large. II. ii. IX. 1—4; v. VIII. 1, 2.

蓼 *lëaou* — Smartweed. IV. i. [iii.] IV.; VI. (荼蓼).

蔌 *suh* — (1) Culinary vegetables. III. iii. VII. 3. (2) 蔌蔌, descriptive of mean, abject creatures. II. iv. VIII. 13.

蔑 *mëeh* — To be without. III. ii. X. 5; iii. III. 3.

蔓 *wan* — Creeping, to spread over. I. vii. XX. 1, 2; x. XI. 1, 2.

蔚 *wei* — (1) A kind of southernwood. II. v. VIII. 2. (2) 薈蔚, descriptive of luxuriant vegetation. I. xiv. II. 4.

蔞 *low* — Southernwood. I. i. IX. 3.

蔦 *tëaou* — Mistletoe. II. vii. III. 1. 2.

蔽 *peih* — 蔽芾,—see 芾.

蕃 *fan* — (1) Luxuriant. I. x. IV. 1, 2 (蕃衍). (2) Used for 藩, to act as a fence. III. iii. V. 1.

蕑 *këen* — Valerian (*valeriana villosa*). I. vii. XXI. 1; xii. X. 2.

蕘 *jaou* — See 芻.

蕡 *fun* — 有蕡, descriptive of abundance of fruit. I. i. VI. 2.

蕨 *keueh* — The turtle-foot fern,—edible. I. ii. III. 2: II. v. X. 8.

蕩 *tang* — (1) 有蕩, descriptive of a road as easy and plain. I. viii. VI. 1, 2; X. 1—4. (2) 蕩蕩, descriptive of the greatness of God. III. iii. III. 1.

蕭 *sëaou* — (1) The oxtail southernwood. I. vi. VIII. 2; xiv. IV. 2: II. ii. IX. 1—4; vi. III. 3: III. ii. I. 7. (2) 蕭蕭, descriptive of the neighing of horses. II. iii. V. 7.

薁 *yuh* — A wild vine. Used for the grapes of it. I. xv. I. 6.

薄 *poh* — (1) An initial particle. I. i. II. 3; iii. X. 2: II. i. VIII. 5; iii. III. iii. 5: IV. ii. III. 1—3. So 薄言. I. i. VIII. 1—3: ii. II. 3; iii. I. 2: II. i. VIII. 6; iii. IV. 1, 2; viii. II. 1, 4: IV. i. [i.] VIII.; [ii.] IX.; ii. I. 1—4. (2) Thin. II. v. I. 6; II. 6.

薅 *haou* — To clear away,—in weeding. IV. i. [iii.] VI.

薇 *wei* — A thorn-fern. I. ii. III. 3: II. i. VII. 1—3; v. X. 8.

薈 *wei* — See 蔚.

薖 *k'o* — With an air of indifference. I. v. II. 2.

薦 *tsëen* — (1) To set forth, to present. III. iii. II 2: IV. i. [ii.] VIII. (2) To repeat; repeatedly. II. iv. VII. 1: III. iii. IV. 1. In this sense the dictionary gives the pronunciation *ts'ëen*.

薨 *hwang* — 薨薨, descriptive of the noise made by a cloud of insects. I. i. V. 2; viii. I. 3. Of a crowd. III. i. III. 6.

薪 *sin* — Firewood. I. i. IX. 2, 3; vi. IV. 1; vii. XVIII. 2; *et al.* To make firewood of. I. xv. I. 6: III. i. IV. 1. To bring for firewood. II. viii. V. 4. Large faggots. II. iv. VI. 3; VIII. 4; v. III. 7. =branches. I. iii. VII. 2.

薺 *tse* — Shepherd's-purse. I. iii. X. 2.

薿 *e* — 薿薿, descriptive of the luxuriant growth of millet. II vi. VIII. 1.

藇 *seu* — 有藇 descriptive of the admirable quality of spirits. II. i. V. 2.

藍 *lan* — The indigo plant. II. viii. II. 2.

藎 *tsin* — =loyal; prompt in doing service. III. i. I. 5.

藏 *tsang* — To lay up, to deposit. II. iii. I. 1; viii. IV. 4.

藏 *tsang* — Stores. II. iv. IX. 6.

藐 *mëaou* — 藐藐. (1) Descriptive of a contemptuous manner. III. iii. II. 11. (2)

Descriptive of a temple grand-looking. III. iii. V. 4. (3) Descriptive of Heaven as mysterious. III. iii. X. 7. The dict. gives the pronunciation as *moh.*

蘆 *leu* See 茹.

蕒 *suh* The ox-lip. Medhurst calls it also—water plantago. I. ix. II. 3.

藟 *luy* A creeping plant. Probably a kind of dolichos. I. i. IV. 1—3; vi. VII. 1—3: III. i. V. 6.

藥 *yoh* (1) 勺藥, the small peony. I. vii. XXI. 1, 2. (2) To remedy. III. ii. X. 4.

藩 *fan* A fence. III. ii. X. 7.

藪 *sow* A marshy preserve for game and fish. II. vii. IV. 1—3.

藹 *gae* 藹藹, to be numerous. III. ii. VIII. 7, 8.

藻 *tsaou* Tussel pondweed. I. ii. IV. 1: II. vii. VII. 1—3: IV. ii. III. 2.

藿 *hoh* Bean sprouts. II. iv. II. 2.

蘀 *t'oh* Withered leaves. I. vii. XI. 1, 2; xv. I. 4: II. iii. X. 1.

蘇 *soo* See 扶.

蘊 *wăn* To be collected, accumulated. III. iii. IV. 2. 我心蘊結, my heart is fast bound, *i.e.*, with sorrow. I. xiii. II. 3.

蘋 *pin* A large kind of duckweed. I. ii. IV. 1.

蘖 *nëeh* Shoots from the stump of a tree. IV. iii. IV. 6.

蘞 *lëen* A convolvulus. I. x. XI. 1, 2.

蘩 *fan* White southernwood. I. ii. II. 1, 2; xv. I. 2: II. i. VIII. 6.

蘭 *lan* See 芄.

蘿 *lo* 女蘿, the dodder. II. vii. III. 1, 2.

THE 141ST RADICAL. 虍

虎 *hoo* (1) The tiger. I. iii. XIII. 2; vii. IV. 1: II. v. I. 6; VI. 6; viii. X. 3: III. iii. VII. 5. Tiger-like. III. iii. IX. 4: IV. ii. III. 5. 虎韔, a bow-case of tiger-skin. I. xi. III. 3. (2) A name. III. iii. VIII. 4, 6. So, 鍼虎. I. xi. VI. 3.

虐 *nëoh* (1) Rudeness. I. v. I. 3. To be rude, troublesome. III. iii. II. 11. (2) To oppress; oppression. II. iv. VIII. 11: III. ii. X. 4; iii. IV. 5. Oppressors. III. ii. IX. 1—5.

虓 *hëaou* The roaring of a tiger. III. iii. IX. 4 (虓虎, a raging tiger).

虔 *k'ëen* To be reverential, reverentially. III. iii. VI. 1: IV. iii. IV. 6 (有虔); V. 6.

處 *ch'oo* (1) To dwell, to stay. I. ii. VIII. 3; iii. VI. 2; x. XI. 1; xv. I. 5; VI. 2; *et sæpe.* 不古處, not to follow the old way of living with another, or of treating another. I. iii. IV. 1. To abide permanently, to occupy a country. III. iii. IX. 2. 處處 to build and dwell. III ii. VI. 3. To rest, *i. e.*, in enjoyment, doing nothing. I. iii. XII. 2: II. iv. X. 5; vi. III. 4; *et al.* = to sit;—associated with 啟 or 居. II. i. II. 2; VII. 3; iv. V. 2. = prosperity. II. ii. IX. 1: vi. X. 1. Perhaps 方處 should be thus taken, = possessing her prosperity, in II. iv. IX. 4. The dictionary takes no notice of these different meanings or applications of the term. (2) To stop, to repress one's self. I. ii. XI 3. —The dictionary under 處, a place, adduces I. iii. VI. 3, which I must construe differently. I. iii. XIII. 1, would be a case in point.

虛 *heu* (1) 其虛其邪 = is it a time for delay? 虛 is taken as being descriptive of forbearing. I. iii. XVI. 1—3. (2) Ruins. I. iv. VI. 2. Here the dict. gives the 2d tone.

虜 *loo* Captives. III. iii. IX. 4.

虞 *yu* (1) To estimate. III. i. I. 7; iii. II. 5 (不虞, not provided for). (2) To be anxious. IV. ii. IV. 2. To sympathize with. III. iii. IV. 6. (3) The name of a State. III. i. III. 9. (4) 騶虞, a certain monstrous animal;—an emblem of a benevolent ruler. I. ii. XIV. 1, 2.

號 *haou* To cry out; to appeal to. I. ix. VII. 3: II. iv. VIII. 6 (=to proclaim); vi. I. 5; vii. VI. 4: III iii. I. 5.

虡 *k'eu* The upright posts of a drum-frame. III. i. VIII. 3: IV. i. [ii.] V.

虧 *k'wei* To fail, to wane. IV. ii. IV. 4.

THE 142D RADICAL 虫

虹 *hëang* To weary and confuse. III. iii. II. 8.

虺 *hwuy* (1) A cobra. II. iv. V. 5, 6; VIII. 6. (2) 虺隤, descriptive of horses jaded. I. i. III. 2. (3) 虺虺, descriptive of the muttering of thunder. I. iii. V. 4.

蚤 *tsaou* In the morning. I. xv. I. 8.

蚩 *ch'e* — 蚩蚩, to be simple-looking. I. v. IV. 1.

蛇 *t'o* — 委蛇, descriptive of one's being self-possessed. I. ii. VII. 1—3. So, 蛇蛇 II. v. IV. 5; where, however, the dictionary gives the pronunciation as—*e*.

蛇 *shay* — A serpent. II. iv. V. 5, 6.

蛉 *ling* — 螟蛉, the mulberry insect;—an insect found on the mulberry tree. II. v. II. 3.

蛸 *shaou* — 蠨蛸, a small spider. I. xv. III. 2.

蛾 *go* — The silkworm moth. I. v. III. 2.

蜂 *fung* — A bee or wasp. IV. i. [iii.] IV.

蜉 *fow* — 蜉蝣, a coleopterous insect, an ephemera. I. xiv. I. 1—3.

蜎 *yuen* — 蜎蜎, descriptive of caterpillars creeping about. I. xv. III. 1.

蜩 *t'ëaou* — The cicada or broad locust. I. xv. I. 4: II. v. III. 4: III. iii. I. 6.

蜮 *yih* — The water-bow. Probably some kind of fly generated in the water. II. v. V. 8.

蜴 *yih* — An eft. II. iv. VIII. 6.

蜾 *ko* — 蜾蠃, the sphex. II. v. II. 3.

蝀 *tung* — 蝃蝀, a rainbow. I. iv. VII. 1.

蝃 *te* — See 蝀. Written also with 帶 on the right.

蝣 *yëw* — See 蜉.

蝤 *tsëw* — 蝤蠐, a tree-grub. Medhurst calls it the carpenter beetle. I. v. III. 2.

蝱 *mang* — The fritillary. I. iv. X. 3.

融 *yung* — 有融, descriptive of intelligence of the highest order. III. ii. III. 3.

螓 *tsin* — A kind of cicada. I. v. III. 2.

螗 *t'ang* — A cicada. III. iii. I. 6.

螟 *ming* — An insect that eats the heart of grain plants. II. vi. VIII. 2. 螟蛉,—see 蛉.

螣 *tih* — An insect which eats the leaves of grain plants. II. vi. VIII. 2.

螫 *shih* — A sting. IV. i. [iii.] IV.

螽 *chung* — 螽斯, I. i. V. 1—3, and 斯螽, I. xv. I. 4. Probably, a kind of locust. 阜螽, a grasshopper. I. ii. III. 1: II. i. VIII. 6.

蟀 *suh* — 蟋蟀, the cricket. I. x. I. 1—3; xv. I. 4.

蟄 *chih* — 蟄蟄, descriptive of insects in a cluster. I. i. V. 3.

蟊 *mow* — An insect which eats the roots of grain plants. II. vi. VIII. 2: III. iii. III. 7; X. 1 (蟊賊 and 蟊疾); XI. 2 (蟊賊).

蟋 *seih* — See 蟀.

蟲 *ch'ung* — (1) Insects. I. viii. I. 3. 草蟲, a kind of locust; probably the *locusta viridissima*. I. ii. III. 1: III. i. VIII. 5. (2) Used of birds. III. iii. III. 14: IV. i. [iii.] IV (桃蟲). (3) 蟲蟲, the fervours of great heat. III. iii. IV. 2.

蠃 *lo* — See 蜾.

蠅 *ying* — A fly. I. viii. I. 1: II. vii. V. 1—3.

蠆 *ch'ae* — A scorpion's tail. II. viii. I. 4.

蠋 *ch'uh* — An insect frequenting mulberry trees. I. xv. III. 1.

蠐 *tse* — See 蝤.

蠢 *ch'un* — To be stupid, to be insolent. II. iii. IV. 4 (蠢爾).

蠨 *sëaou* — See 蛸.

蠲 *keuen* — To be pure, purified. II. i. VI. 4.

蠶 *tsan* — The silk-worm. I. xv. I. 3: III. iii. X. 4 (the nourishing of silk-worms).

蠻 *man* — (1) The barbarous tribes of the south. II. iii. IV. 4 (蠻荊); IX. 8: III. iii. II. 4: IV. ii. IV. 7 (蠻貊). (2) The tenure of barbarous tribes. III. iii. VII. 6.

THE 143D RADICAL. 血

血 *heueh* — Blood. II. iv. X. 7 (泣血); vi. VI. 5

THE 144TH RADICAL. 行

行 *hăng* — Altogether nearly 100 times. (1) To go, to march. I. iii. VI. 1; X. 2; iv. X. 4; vi. I. 1—3 (行邁); ix. IV. 1—3 (行役—to be absent on the public service); *et sæpe*. 行人, and 行之人, travellers. I. viii. X. 3, 4; *et al.* (2)

To go away;—meaning to leave her parents' house and be married; spoken of a lady. I. iii. XIV. 2; iv. VII. 1; v. V. 2; *et al.* (3) A way, a road. I. ii. VI. 1: III. ii. II. 1; *et al.* The paths of the sun and moon. II. iv. IX. 2. 行潦, pools gathered upon the roads. I. ii. IV. 1: III. ii. VII. 1—3. (4) To do; doings. I. v. IV. 4. (5) A row, a rank. I. vii. IV. 2; x. VIII. 3: III. iii. IX. 2; *et al.* (6) 公行, the marshaller of chariots. I. ix. II. 2. (7) 仲行, a name. I. xi. VI. 2. (8) 宵行,—see 宵. The dict. makes a distinction between the pronunciation and tone of (1)—(3) and of (4)—(8); but the She itself does not.

行 *hang* Actions, conduct. I. iii. VIII. 4: II. vii. IV. 5: III. iii. II. 2: IV. i. [iii.] III.

衍 *yen* Abundant. I. x. IV. 1, 2. 有衍, to be abundant. II. i. V. 3. 游衍, to be dissolute. III. ii. X. 8.

衎 *k'an* To be joyful. II. ii. V. 2. To please. II. vii. VI. 2: IV. iii. I.

衝 *ch'ung* An engine for assault in sieges. III. i. VII. 7, 8.

衛 *wei* The State of Wei. I. iii. XIV. 1; iv. X. 1; v. III. 1. Title of I. v.

衡 *hăng* (1) The yoke of a carriage. II. iii. IV. 2; III. iii. VII. 2: IV. iii. I. (2) 楅衡,—see 楅. (3) 阿衡, name of an ancient statesman, or of his office. IV. iii. IV. 7.

衡 *hwang* Cross-wise. To plough crosswise. I. viii. VI. 3 (從衡). Cross-laid. I. xii. III. 1.

THE 145TH RADICAL 衣

衣 *e* Garments, clothes, robes. I. i. II. 3; iii. I. 5; II. 1; v. III. 1; vi. IX. 1, 2; vii. I. 1—3; x. II. 1; xi. VIII. 1—3; *et sæpe.* As opposed to 裳, 衣, denotes an upper robe, I. iii. II. 2; v. III. 1; vii. XIX. 1, 2; xi. V. 1; xv. VI. 1, 4. But in I. xi. V. 2 and xiii. II. 2, 衣 is used for a lower robe. In I. x. III. 1, 2, it means an inner garment. 衣裳 and 裳衣 together. I. xiv. I. 1; xv. III. I. 衣服, dresses. II. v. IX. 4. The same characters, in I. xiv. I. 2, are applied to the wing-cases of an ephemera.

衣 *e* To wear; to put on. I. v. III. 1; vii. XIV. 3, 4. To give to wear. II. iv. V. 8, 9.

衮 *kwăn* Properly a name for the robes of the king, with their peculiar ornaments. And so in III. iii. VI. 6, we have it = *royal.* But in I. xv. VI. 1, 4, it = *grand-ducal;* and = dueal (dragon-embroidered), in II. vii. VIII. 1: III. iii. VII. 2.

衾 *k'in* A coverlet. I. ii. X. 2; x. XI. 3.

衿 *kin* The collar of a coat. I. vii. XVII. 1.

袍 *paou* A long, quilted robe. I. xi. VIII. 1.

袢 *fan* Long, hot garments. I. iv. III. 3.

袪 *k'eu* (1) The cuff of a sleeve. I. vii. VII. 1; x. VII. 1. (2) 袪袪, descriptive of horses as stout. IV. ii. I. 4.

被 *pe* A head-dress. I. ii. II. 3.

被 *p'e* To cover with, to invest. III. ii. III. 7.

袺 *këeh* To gather up the skirt. To place in the skirt. I. i. VIII. 3.

裏 *le* (1) Lining. I. iii. II. 1. (2) = the womb. II. v. III. 3.

裒 *pow* To be collected; to assemble. II. i. IV. 2: IV. i. [iii.] XI.; iii. V. 1.

裕 *yu* To be abundant. II. vii. IX. 3 (有裕).

裘 *k'ëw* Fur garments. I. iii. XII 3; vii. VI. 1—3; x. VII. 1, 2; xi. V. 1; xiii. I. 1, 2; xv. I. 4: II. v. IX. 4; viii. I. 1.

補 *poo* To supplement. III. iii. VI. 6.

裯 *ch'ow* A sheet for a bed. I. ii. X. 2.

裳 *shang* (1) The lower garments. I. iii. II. 2; v. IX. 1; vii. XIII. 1, 2; ix. I. 1 (= clothes); x. II. 1; *et al.* 帷裳, the curtains of a lady's carriage. I. v. IV. 4. (2) 裳裳, descriptive of the splendour of flowers. II. vi. X. 1—3.

裹 *ko* To wrap or bundle up. III. ii. VI. 1.

裼 *seih* 襢裼, having the upper part of the body bared. I. vii. IV. 1.

裼 *t'e* A plain wrapper, or swaddling cloth. II. iv. V. 9.

褊 *pëen* Narrow, contracted. I. ix. I. 2 (褊心).

褎 *sëw* The cuff of a sleeve. I. x VII. 2.

褎 *yëw* (1) 褎如, the app. of being in full dress. I. iii. XII. 4. (2) Descriptive of grain springing up and growing long. III. ii. I. 5.

褐 *hoh* Cloth of hair. I. xv. I. 1.

褧 *këung* Used of a garment plain and unlined. I. v. III. 1; vii. XIV. 3, 4.

褰 *k'ëen* To hold the clothes up. I. vii. XIII. 1, 2.

褒 *paou* The name of a State. 褒姒, the wife of king Yëw. II. iv. VIII. 8.

襄 *sëang* (1) To remove, to clear away. I. iv. II. 2: II. i. VIII. 3. (2) To change positions. II. v. IX. 5, 6. (3) To yoke. = fit to be yoked. I. vii. IV. 2.

襋 *keih* The collar of a coat. To fit the collar to a coat. I. ix. I. 1.

襜 *ch'en* An apron. II. viii. II. 2.

襢 *t'an* See 裼.

襭 *këeh* To tuck up. I. i. VIII. 3.

襮 *poh* The collar worn with a sacrificial robe. I. x. III. 1.

THE 146TH RADICAL. 襾

西 *se* The west; western; to the west; in the west. I. iii. XIII. 4; iv. VII. 2; xiii. IV. 3; xv. III. 1: II. i. VIII. 3; iv. V. 2: v. IX. 6, 7; vi. III. 1: III. i. III. 2, 4; VII. 1; X. 6; iii. III. 4: IV. i. [ii.] III.

要 *yaou* (1) To meet. I. iv. IV. 1—3. (2) To complete. I. vii. XI. 2. (3) The waist-band of the lower garment. To sew that on. I. ix. I. 1.

覃 *t'an* To extend, to spread. I. i. II. 1, 2: III. iii. I. 6. = to be long. III. ii. I. 3.

覃 *yen* Sharp. II. vi. VIII. 1.

覆 *fow* To cover, to overspread. III. ii. I. 3.

覆 *fuh* On the contrary. II. iv. VII. 9; X. 2; v. I. 1: III. iii. II. 9, 11; III. 10, 13; X. 2. 覆背, when the back is turned. III. iii. III. 16. 反覆,—see 反. 覆顛,—see 顛.

THE 147TH RADICAL. 見

見 *këen* To see. I. i. X. 1, 2; ii. III. 1—3; iii. XVII. 1; v. IV. 2; vi. VIII. 1—3; vii. X. 1, 2; XVIII. 3; viii. VII. 3; x. V. 1—3; xi. I. 1—3; *et sæpe*. To feel. II. vii. IX. 7, 8.

見 *hëen* To appear before. IV. i. [ii.] VIII.

視 *she* To see, to regard. I. iv. X. 2; vii. VIII. 1; xii. II. 3: II. iv. VIII. 4; v. I. 1, 2; V. 8; VI. 5; IX. 1; viii. V. 5: III. iii. II. 7, 11: IV. iii. IV. 2.

親 *ts'in* (1) One's self. II. iv. VII. 4: III. i. II. 5; iii. VII. 1. (2) = mothers. I. xv. III. 4.

覯 *kow* To meet with, to see. I. ii. III. 1—3; iii. I. 4; xv. V. 2; VI. 1: II. vi. X. 1—3; vii. IV. 4, 5: III. ii. VI. 3; iii. II. 7; III. 4.

覲 *kin* To appear before—have an audience with—the king. III. iii. VII. 2.

覺 *këoh* 有覺, to be large and high. II. iv. V 5. To be upright. III. iii. II. 2.

覺 *këaou* To awake. I. vi. VI. 2.

觀 *kwan* To see, to look at; to inspect. I. iv. VI. 2; vii. XXI. 1, 2: II. iii. VIII. 3; vii. VIII. 2; viii. II. 4: III. i. VII. 1 (監觀); X. 1; ii. VI. 5: IV. i. [ii.] I.; V.; ii. III. 1.

THE 148TH RADICAL. 角

角 *këoh* (1) A horn, horns. I. i. XI. 3; ii. VI. 2: II. iv. VI. 1: IV. i. [iii.] VI. Of horn. I. x. XI. 3 Adorned with horn. II. vii. IX. 1; IV. ii. III. 6. Horned. III. iii. II. 8. (2) The hair gathered into tufts,—in a child. I. viii. VII. 3. So 總角, a sign of maiden-hood. I. v. IV. 6.

解 *hëae* To be idle; to be remiss. III. ii. V. 4; iii. VI. 4; VII. 1: IV. i. [iii.] IX.; ii. IV. 3; iii. V. 3.

觥 *kwang* A drinking vessel, made of a rhinoceros' horn. I. i. III. 3; xv. I. 8: II. vii. I. 4: IV. i. [iii.] VII.

觩 *k'ëw* To be long and curved. 其觩. II. vii. I. 4: IV. i. [iii.] VII. Applied to a bow strongly bent. IV. ii. III. 7.

觱 *peih* (1) 觱發, descriptive of the wind as cold. I. xv. I. 1. (2) 觱沸, descriptive of water issuing from a spring. II. vii. VIII. 2: III. iii. X. 7.

觼 *keueh* A buckle. I. xi. III. 2.

觿 *hwuy* A spike for loosening knots;—carried at the girdle. I. v. VI. 1.

THE 149TH RADICAL. 言

言 *yen* Nearly 150 times. (1) To talk, to converse, to say. I. v. II. 1; IV. 2, 6; vii. XI. 1; xii. IV. 3: II. i. IX. 4; *et al.* 言言, to talk. III. ii. VI. 3. A saying, words, speeches, talk. I. iv. II. 1—3 (a story, a narrative); v. IV. 5 (an engagement), but in 2, words of an oracular response; vii. II. 3; XVIII. 1, 2: II. iii. IX. 3; iv. VII. 2; VIII. 1, 2, 5, 6; X. 3, 4, 5, 7; v. I. 3, 4; *et sæpe*. 爲言,—see 爲. 匪言, improper words II. vii. VI. 5. 流言, a current saying. III. iii. I. 3. (2) An initial particle. I. i. II. 3; IX. 2, 3; iii. I. 4, 5; V. 3, 4; XIII. 3; XIV. 3, 4; XIX. 1, 2; iv. VI. 3: II. iv. III. 1—3; vi. I. 1; *et sæpe*. So, 薄言,—see 薄; and, perhaps 願言,—see 願. (3) = 然, making adverbs. II. v. IX. 1; vi. III. 3. (4) The name of a place. I. iii. XIV. 3.

(5) 言言, to be high and large. III. i. VII. 8.

訊 *sin* (1) To announce to, to admonish. I. xii. VI. 2: II. iv. X. 4. (2) To question. II. i. VIII. 6; iii. IV. 4; iv. VIII. 5; III. i. VII. 8 (執訊, captives for the question).

訌 *hung* To weary and confuse. III. iii. XI. 2.

訏 *heu* (1) To be great, great. I. vii. XXI. 1, 2: III. iii. II. 2. (2) To cry loud. III. ii. I. 3. In this sense the dictionary gives the pronunciation as—*hoo*. (3) 訏訏, descriptive of rivers and lakes as large. III. iii. VII. 5. The dict. gives this in the 2d tone.

訓 *heun* To teach, to be taught by; teachings. III. iii. II. 2; VI. 2: IV. i. [i.] IV.

訛 *go* (1) Baseless, idle. II. iii. IX. 3; iv. VIII. 1, 5. (2) To move about. II. iv. VI. 2. (3) To change. II. iv. VII. 10.

訟 *sung* A trial, to come to trial. I. ii. VI. 3.

訧 *yëw* To be in error. I. iii. II. 3.

訩 *heung* (1) To litigate. =judges. IV. ii. III. 6. (2) Disorders, miseries. II. iv. VII. 1, 10.

訪 *fang* To ask, to consult. IV. i. [iii.] II.

設 *sheh* To set. I. xiii. XVIII. 3. To set in order. II. iii. I. 1—3; vii. VI. 1. To set up. II. i. VIII. 2; iii. V. 3: III. iii. VIII. 1: IV. i. [ii.] V.; iii. V. 3. 設席, a second mat is set. III. ii. II. 2.

許 *heu* (1) The name of a State. I. iv. X. 3: vi. IV. 3. (2) A city and fields on the west of Loo. IV. ii. IV. 8. (3) A final particle. III. i. IX. 5.

許 *hoo* 許許 descriptive of the sound made by many people using their strength at once. II. i. V. 2.

訿 *tsze* Descriptive of people defaming one another. II. v. I. 2: III. iii. XI. 2.

詈 *le* To revile, to speak evil of. III. iii. III. 16.

詒 *e* (1) To cause, to produce. I. iii. VIII. 1; X. 6: II. i. VI. 5 (to give); iv. V. 9; vi. III. 3. To hand down. III. i. X. 8: IV. ii. II. 3.

詛 *tsoo* To take an oath to. II. v. V. 7.

詢 *seun* To take measures with. III. i. VII. 7; ii. X. 3. 咨詢, to plan. II. i. III. 5.

試 *she* To use II. v. IX. 4: IV. ii. IV. 5. = trained, disciplined. II. iii. IV. 1, 3.

詩 *she* An ode, a piece of poetry. II. v. VI. 7: III. ii. VIII. 10; iii. V. 8.

詭 *wei* Deceitful, wily. III. ii. IX. 1—5.

話 *hwa* Words, speeches. III. ii. X. 1; iii. II. 5, 9 (話言).

詳 *tsëang* To narrate particularly. I. iv. II. 2.

詵 *sin* 詵詵, the app. of being harmoniously collected. I. i. V. 1.

詹 *chen* =瞻, to see. II. viii. II. 2: IV. ii. IV. 6

誓 *she* To swear; an oath. I. v. IV. 6.

誕 *t'an* (1) To be widely separated. I. iii. XII 1. (2) An initial particle. III. i. VII. 5; ii. 2—7.

誘 *yëw* To seduce. I. ii. XII. 1.

語 *yu* To discourse; to talk. I. xii. IV. 2: II. ii. IX. I; iv. V. 2; vi. V. 3; vii. VI. 5. 語語, to enter on deliberations. III. ii. VI. 3.

誠 *shing* Truly, indeed. III. iii. V 6.

誦 *sung* To croon over. III. iii. III. 13. A song. II. iv. VII. 10; V. 8; VI. 8.

誨 *hwuy* To instruct, to train. II. v. II. 3; viii. VI. 1—3: III. iii. II. 11; III. 5; X. 3.

說 *shwoh* (1) One's word or promise. I. iii. VI. 4. (2) To speak for, to atone for. I. v. IV. 3.

說 *yueh* =悅, to be pleased. I. ii. III. 2; iii. XVII. 2: II. vii. III. 1; viii. I. 2.

說 *shwuy* To stop, to halt. I. ii. V. 3; iv. VI. 3; v. III. 3; xii. IX. 2; xiv. I. 3.

誰 *shwuy* Who. I. ii. IV. 3; VI. 2, 3; iii. X. 2; XIII. 4; iv. IV. 1—3; X. 6; v. VII. 1, 2; VIII. 2; IX. iii. I. 2; *et sæpe*. (2) An initial particle. 誰昔=昔. I. xii. VI. I.

調 *chow* =輖, intense, repeated. I. i. X. I.

調 *t'ëaou* To be mutually adjusted. II. iii. V. 5.

諄 *chun* 諄諄, repeatedly. III. iii. II. 11.

談 *t'an* To speak. II. iv. VII. I.

諏 *tseu* 咨諏, to consult. II. i. III. 2.

諒 *lëang* (1) To understand, to sympathize with. I. iv. I. 1, 2. (2) If indeed. II. v. V. 7.

論 *lun* Descriptive of the sounding in unison of musical instruments. III. i. VIII. 3, 4.

諗 *shin* To announce. II. i. II. 5.

諫 *këen* To admonish, to reprove. III. i. VI. 4; ii. IX. 5; X. 1.

諶 *shin* To be trusted, to be relied on. III. iii. I. 1.

諸 *choo* (1) All; the mark of the plural. I iii. XIV. 1, 2; vii. II. 2: II. i. V. 2; iii. III. 6; IX. 1; iv. III. 2, 3; X. 2 (諸侯); vi. V. 5: III. iii. VII. 4. (2) A particle which cannot be translated. I. iii. I. 5; IV. 1—4.

諼 *heuen* To forget. I. v. I. 1, 2; II. 1; VIII. 4 (諼草, the plant of forgetfulness).

諾 *noh* Yes, to respond yes. IV. ii. IV. 7.

謀 *mow* To consult; counsels. I. iii. XIV. 1: II. iv. IX. 3; v. I. 1, 2, 3, 4; VI. 2, 3, 4, 6: III. i. III. 3; X. 8; *et al.* 咨謀, to seek information and counsel. II. i. III. 3. 來卽我謀, you came to make proposals to me. I. v. IV. 1.

謂 *wei* (1) To speak, to say, to be said. I. ii. VI. 1—3; iii. X. 2; v. VII. 1, 2; vi. IX. 3; xi. IV. 1—3 (所謂): II. i. VIII. 1 (謂我, it was said to me, orders came to me); iv. II. 1, 2 (所謂, of whom I think); *et al.* (2) Before 何, 謂 is most easily construed as = 如. I. iii. XV. 1—3: II. iv. VII. 1; *et al.*

謔 *heoh* To speak mockingly, to jest. I. iii. V. 1; v. I. 2; vii. XXI. 1, 2. So 謔謔, to make a mock of. III ii. X. 4.

謝 *sëay* Name of a city. II. viii. III. 4: III. iii. V. 2, 3, 6, 7.

謠 *yaou* To sing. I. ix. III. 1.

謨 *moo* Counsels. III. iii. II. 2.

謹 *kin* To make cautious. III. ii. IX. 1—5. To be cautious. III. iii. II. 5.

譖 *tsin* To slander; slanderous. II. iv. X. 4; v. VI. 1, 2, 3, 4, 6: III. iii. III. 9; X. 4.

識 *shih* To know. III. i. VII. 7 (不識, unconsciously). iii. X. 4.

識 *che* To remember. II. vii. VI. 5.

譙 *tsëaou* Descriptive of a bird's wings, frayed and injured. As if there were 火 and not 言 on the left. I. xv. II. 4.

譚 *t'an* The name of a State. I. v. III. 1.

譬 *p'e* As, to be like. II. v. III. 4, 5: III. iii. II. 12 (an illustration).

議 *e* To think about. II. iv. V. 9; vi. I. 6 (風議, to make critical remarks).

譴 *k'ëen* To reprove, reproof. II. vi. III. 2.

譽 *yu* (1) To praise, to celebrate; praise, fame. II. ii. IX. 1; vi. X. 1; vii. IV. 2: III. i. VI. 5: IV. i. [ii.] III. (2) To be happy. III. iii. VII. 5. The dict. gives this meaning in a different tone.

讀 *tuh* To read, = to recite. I. iv. II. 3.

讁 *ts'ih* To reproach. I. iii. XV. 2.

讐 *ch'ow* (1) An enemy. I. iii. X. 5: II. iii. IV. 4. (2) To be recompensed. III. iii. II. 6.

讒 *chan* To slander; slanderous; slander. II. iii. IX. 3; iv. IX. 7; v. III. 7: IV. 2; vii. V. 1, 2, 3.

讓 *jang* To yield, to be humble. II. vii. IX. 4.

THE 150TH RADICAL. 谷

谷 *kuh* (1) A valley. I. i. II. 1, 2; vi. V. 1—3: II. i. V. 1; iv. II. 4; IX. 3; v. II. 6: III. iii. III. 12. (2) 谷風, the east wind. I. iii. X. 1: II. v. VII. 1—3. (3) To be impracticable. III. iii. III. 9.

THE 151ST RADICAL. 豆

豆 *tow* A vessel of wood for containing flesh, sauces, &c., at sacrifices and feasts. II. vi. V. 3: III. ii. I. 8. Associated with 籩. I. xv. V. 2: II. i. IV. 6: V. 3: vii. VI. 1. 4: III. ii. III. 4; iii. VII. 3: IV. ii. IV. 4.

豈 *k'e* How. I. x. IX. 1, 2; xi. VIII. 1—3: II. iv. IX. 5; vii. III. 1—3; *et al.* We have 豈不, I. v. V. 1; vii. XV. 2; xiii. I. 1—3: III. i. X. 8; iii. III. 14; *et al;* 豈無, I. vii. XIII. 1, 2; x. VI. 1, 2; *et al.;* 豈必, I. xii. III. 2, 3.

豈 *k'ae* To be happy, to be complacent. We have the combinations 豈弟, 豈樂, and 樂豈. I. viii. X. 12: II. ii. IX. 3; X. 4; vii. V. 1; VII. 1. 2: III. i. V. 1, 2, 3, 5, 6; ii. VII. 1—3; VIII. 1—6.

登 *tăng* Earthenware vessels, like the *tow*, to hold soups at sacrifices and feasts. III. ii. I. 8.

豐 *fung* (1) Luxuriant. II. ii. X. 2: III. ii. I. 5. Fruitful;—in combination with 年. II. iv. VI. 4: IV. i. [ii.] IV.; [iii.] IX.; iii. II. (2) Name of king Wăn's capital. III. i. X. 2, 3, 4. Name of a stream near the capital. III. i. X. 5, 8.

豔 *yen* Beautiful. II. iv. X. 4.

THE 152D RADICAL. 豕

豕 *ch'e* A pig. II. viii. VIII. 3 (swine): III. ii. VI. 4.

豝 *pa* A boar two years old. I. ii. XIV. 1: II. iii. VI. 4.

象 *sëang* (1) An elephant. IV. ii. III. 8 (象齒). Used alone for ivory. I. iv. III. 1; ix. I. 2: II. i. VII. 5. (2) Pictured. I. iv. III. 1.

豜 *këen* A boar three years old. I. xv. I. 4.

豫 *yu* To be at ease. II. iv. II. 3 (逸豫): III. ii. X. 8 (戲豫).

豳 *pin* Name of the State occupied by the ancestors of the House of Chow. I. xv., title. III. ii. VI. 5, 6.

豵 *tsung* A pig one year old. I. ii. XIV. 2; xv. I. 4.

THE 153D RADICAL. 豸

豹 *paou* The leopard or panther. I. vii. VI. 2; x. VII. 1, 2: III. iii. VII. 6.

豺 *ch'ae* The wolf. II. v. VI. 6.

貆 *hwan* The badger. I. ix. VI. 1.

貉 *hoh* The badger. I. xv. I. 4.

貊 *mih* (1) A wild tribe in the north. III. iii. VII. 6. Apparently used for wild tribes in the south. IV. ii. IV. 7 (蠻貊). (2) To grow up silently. III. i. VII. 4.

貍 *le* A wild cat. I. xv. I. 4.

貓 *mëaou* A wild cat. III. iii. VII. 5.

貔 *pe* ? the white fox. III. iii. VII. 6.

THE 154TH RADICAL 貝.

貝 *pei* A beautiful shell. 貝錦, shell-like embroidery. 貝胄, helmets adorned with shells. IV. ii IV. 5.

負 *foo* To carry on the back. II. iv. VI. 2: III. ii. I. 6. To carry away. II. v. II. 3.

貧 *p'in* To be poor; poverty. I. iii. XV. 1; v. IV. 4.

貪 *t'an* To covet, to desire. III. iii. III. 11, (貪人, a covetous man) 13.

貫 *kwan* (1) To go through. I. viii. XI. 3. To be strung on a string. II. v. V. 7. (2) To have to do with. I. ix. VII. 1—3.

貳 *urh* To be double or changeable. I. v. IV. 4. To have doubts. III. i. II. 7: IV. ii. IV. 2.

貶 *pëen* To be degraded. III. iii. XI. 3.

貺 *hwang* To confer on. II. iii. I. 1.

貽 *e* To present; a gift. I. iii. XVII. 2, 3; vi. X. 3; xii. II. 3: IV. i. [i.] X.

貿 *mow* To barter for. I. v. IV. 1.

賁 *fun* Large. III. i. VIII. 3.

賁 *pe* Bright. 賁然, brightly. II. iv. II. 3.

賀 *ho* To congratulate. III. i. IX. 6.

賂 *loo* To contribute;—money, or precious metals. IV. ii. III. 8.

賄 *hwuy* Wealth, substance. I. v. IV. 2.

資 *tsze* A ground of dependance or help. III. iii. III. 3. = the necessary means of living. III. ii. X. 5.

賈 *koo* A trader. I. iii. X. 5: III iii. X. 4.

賊 *tsih* (1) To injure. III. iii. II. 8 (不賊, doing nothing injurious to virtue). (2) A thief, a villain. II. v. X. 4 (殘賊). (3) Used in connexion with 蟊, and meaning specially insects that devour the joints of grain-plants. II. vi. VIII. 2: III. iii. III. 7: X. 1 (metaphorical); XI. 2 (metaphorical).

賓 *pin* A guest. II. i. I. 1—3; ii. V. 1—4; iii. I. 1—3; VI. 4; vi. V. 3; VI. 3; vii. VI. 1—4: III. ii. II. 3.

賚 *lae* To give to. II. vi. V. 4: IV. iii. II. Title of IV. i. [iii.] X.

賢 *hëen* (1) To be worthy;—endowed with talents and virtue. II. vi. I. 2. (2) Superior skill. III. ii. II. 3.

賦 *foo* To diffuse, to spread abroad. III. iii. VI. 2, 3.

質 *chih* (1) To be simple and honest. II. i. VI. 5. (2) To appear before a court. III. i. III. 9. (3) To perfect. III. iii. II. 5.

贅 *chuy* Repeatedly, one after another. III. iii. III. 7.

贈 *tsăng* To give to; gifts. I. vii. VIII. 3; XXI. 1, 2; xi. IX. 1, 2: III. iii. V. 8; VII. 3.

贏 *ying* To be left. III. iii. IV. 8 (無贏, with no further ability remaining).

贖 *shuh* To redeem. I. xi. VI. 1—3.

THE 155TH RADICAL. 赤

赤 *ch'ih* Red. I. iii. XVI. 3; xiv. II. 1; xv. VII. 1: II. ii. V. 4; vii. VIII. 3; III. iii. VII. 2, 6.

赫 *hih* (1) To be red. I. iii. XIII. 3. (2) To be commanding or awe-inspiring. I. v. I. 1, 2: III. i. VII. 1, 5: IV. iii. I. So 赫赫, with slight modifications of

meaning. II. i. VIII. 3, 5, 6; iv. VII. 1, 2; VIII. 8: III. i. II. 1; ii. I. 2; iii. IX. 1, 3: IV. ii. IV. 1; iii. V. 5. In III. iii. IV. 4, descriptive of intense heat. (3) To be enraged at, to frighten. III. iii. III. 14.

赬 *ch'ing* Red. I. i. X. 3.

赭 *chay* Red pigment. I. iii. XIII. 3.

THE 156TH RADICAL. 走

走 *tsow* To run, to hurry. IV. i. [i.] I. (奔走). 走馬, to gallop one's horses. III. i. III. 1.

赳 *këw* 赳赳, to be martial-looking, or strong-looking. I. i. VII. 1—3.

起 *k'e* To rise. II. iii. IX. 2; vi. V. 5.

越 *yueh* (1) To transgress or go beyond. IV. iii. IV. 2. (2) = 於, *in.* IV. i. [i.] I. (3) 越以, a compound particle I. xii. II. 3.

趙 *t'ëaou* To cut;—as a hoe cuts the ground. IV. i. [ii.] VI.

趣 *ts'eu* To hasten to. III. i. IV. I.

趣 *ts'ow* 趣馬, director of the horse, master of the royal stud. II. iv. IX. 4: III. iii. IV. 7.

趨 *ts'eu* To walk quickly. I. viii. XI. 1. To go on. II. viii. VI. 2.

趯 *yoh* 趯趯, descriptive of grasshoppers leaping about. I. ii. III. 1: II. i. VIII. 5.

THE 157TH RADICAL. 足

足 *tsuh* (1) The feet or legs. II. v. III. 5. (2) To be enough. I. ii. VI. 2: II. i. VI. 2; vi. VI. 2.

趾 *che* The foot. I. i. XI. 1. 舉趾, to lift up the toes, = to fall a ploughing. I. xv. I. 1.

跂 *k'e* (1) To stand on tiptoe; on tiptoe. I. v. VII. I: II. iv. V. 4. (2) Triangularly, apart. II. v. IX. 5.

跋 *poh* (1) To spring forward. I. xv. VII. 1, 2. (2) To travel over plains and hills. I. iv. X. 1 (跋涉).

距 *k'eu* To oppose. III. i. VII. 5.

路 *loo* (1) A way, a road. I. vii. VII. 1, 2: III. i. VII. 2; ii. I. 3 (here the dictionary would explain 路 by 大, 'great,' 'loud).' (2) A grand carriage. Alone, but generally followed by 車. I. xi. IX. 1: II. i. VII. 4; iii. IV. 1; vii VIII. 1: III. iii. V. 5; VII. 3. In IV. ii. IV. 9 we have 路寢, where, 路 = grand, however 寢 be taken. 公路, superintendent of the ruler's carriages. I. ix. II. I.

踊 *yung* 踊躍, to leap about. I. iii. VI. 1.

踐 *tsëen* (1) 有踐, to be arranged in a row. I. vii. XV. 2; xv. V. 2: II. i. V. 3. (2) To tread on. III. ii. II. 1 (踐履).

踖 *ts'eih* 踖踖, descriptive of reverent demeanour. II. vi. V. 3.

踟 *ch'e* 踟蹰, appearing to walk without making any progress, descriptive of being perplexed. I. iii. XVIII. 1.

踧 *t'eih* 踧踧, descriptive of a road as level and easy. II. v. III. 2.

踰 *yu* To leap or pass over. I. vii. II. 1—3: II. iv. VIII. 10.

踽 *keu* 踽踽, descriptive of being solitary and unbefriended. I. x. VI. 1.

蹂 *jow* To tread. III. ii. I. 7.

蹈 *taou* To be changeable. II. vii. X. I, 2. The meaning is very uncertain.

蹌 *tsëang* 趨蹌, descriptive of quick walking without loss of dignity. I. viii. XI. 1. 蹌蹌, descriptive of the maintenance of dignity of deportment. II. vi. V. 2: III. ii. VI. 4.

蹐 *tseih* To walk daintily, with small steps. II. iv. VIII. 6.

蹙 *tsuh* Written also with 足 at the bottom of the character. To be urgent. II. vi. III. 3. To contract. III. iii. XI. 7. 蹙蹙, descriptive of general distress. II. iv. VII. 7.

蹟 *tseih* A foot-print. II. iii. IX. 2 (不蹟, lawless persons, people who will not walk in the proper path).

蹢 *chih* A hoof. II. viii. VIII. 3.

蹲 *tsun* 蹲蹲, descriptive of dancing. II. i. V. 3.

蹶 *kwei* (1) To move. III. i. III. 9; ii. X. 2. So 蹶蹶, to move sedulously. I. x. I. 2. (2) A clan-name. II. iv. IX. 4. (3) 蹶父, a designation. III. iii. VII. 4, 5.

蹻 *këaou* 蹻蹻, to be full of pride. III. ii. X. 4. To be strong. III. ii. V. 4: IV. ii. III. 2. To be martial. IV. i. [iii.] VIII.

躋 *tse* To ascend, to advance I. xi. IV. 2; xv. I. 8: II. iv. V. 4: IV. iii. IV. 3.

躍 *yoh* (1) To leap about. I. iii. VI. 1 (踊躍): III. i. V. 3; VIII. 2.

躍 *teih* 躍躍, to leap nimbly. II. v. IV. 4.

躕 *ch'oo* See 踟.

THE 158th RADICAL. 身

身 *shin* (1) One's person. In II. v. V. 3 it means the body or personal presence; and in I. xi. VI. 1—3, 人百其身=men would have given a hundred lives. In other passages it has a degree of moral meaning, nearly =personal character or duty. I. iii. III. 4: II. iv. V. 3: III. iii. VI. 4: IV. i. [iii.] II. (2) 有身=to become pregnant. III. i. II. 2.

躬 *kung* The person. I. iii. X. 3; XI. 2; v. IV. 5: II. iv. VII. 4 (one's self); X. 5; v. III. 8: III. i. I. 7; iii. IV. 2; VI. 3; XI. 6.

THE 159TH RADICAL. 車

車 *këu* (1) About 60 times. A carriage, a chariot. I. ii. XIII. 1; iii. XII. 3; XIV. 3; XVI. 3; iv. IV. 2, 4; vi. IX. 1, 2; *et sæpe.* We have 路車, a grand chariot. I. xi. IX. 1: II. vii. VIII 1; *et al.* 戎車, a war-chariot. II. iii. III. 1; *et al.* 脂爾車, to grease your chariot, *i. e.*, your chariot wheels. II. v. V. 5. 大車, a waggon. II. vi. II. 1—3. 棧車, box carts; probably barrows. II. viii. X. 4. 我車, we drove our waggons. II. viii. III. 3. (2) 子車 a surname. I. xi. VI. 1—3. The dictionary here gives the pronunciation as *ch'ay.*

軌 *këw* The axle of a wheel. I. iii. IX. 2.

軍 *keun* An army. III. ii. VI. 5. 中軍, probably the general of the army. I. vii. V 3.

軒 *hëen* A carriage high in front. 如輊如軒 is used of the nice adjustment of war-chariots II. iii. III. 5.

軜 *nah* The inner reins of the outside horses in a chariot. I. xi. III. 2.

軝 *k'e* The nave of a wheel. III. iii. IV. 2: IV. iii. II.

軷 *pah* To sacrifice to the Spirit of a road or path. III. ii. I. 7.

軸 *ch'uh* (1) To be self-collected. I. v. II. 3. (2) The name of a place between Wei and Ch'ing. I. vii. V. 3.

較 *këoh* 重較, the carriage of a noble or high minister at the royal court, with high sides. I. v. I. 3.

輈 *chow* The end of a carriage pole sustaining the yoke. I. xi. III. 1.

載 *tsae* Nearly 100 times. (1) To contain, or convey in a carriage. I. xi. II. 3: II. iii. III. 1; v. IX. 3; viii. VI. 1—3; *et al.* (2) To load carriages for a march. II. i. VIII. 1; IX. 4. To be loaded; and the load. II. iv. VIII. 9, 10. (3) To be contained;—in a vessel. III. i. V. 4; iv. iii. II. (4) To fix bows in their frames. II. iii. I. 2. (5) To fill. In the phrase 載路, III. i. VII. 2; ii. I. 3. (6) = 事, to go to work. II. vi. VIII. 1: IV. i. [iii.] V; VI. Doings. II. i. I. 7. (7) A year. III. i. II. 4. This is commonly in the 2d tone. (8) Its most frequent use is as a particle, which we can hardly translate, frequently repeated at the commencement of successive lines and of members of the same line. I. iii. VII. 4; XIV. 3; iv. IV. 2; viii. X. 1; xi. III. 3: II. i. II. 3, 4, 5; III. 2—5; VII. 2, 6; *et sæpissime.* (8) = 戴, to wear on the head. IV. i. [iii.] VII. (9) To begin. I. xv. I. 2, 3: IV. ii. IV. 4.

輊 *che* A carriage low in front. See 軒.

輔 *foo* To help; a help. IV. ii. IV. 2. Wheel-aids. II. iv. VIII. 9, 10.

輦 *lëen* A barrow or hand-carriage. To push along a barrow. II. viii. III. 2.

輪 *lun* A wheel. I. ix. VI. 3.

輯 *tseih* To collect, to keep together; to be, and to make, harmonious. III. ii. VI. 1; X. i; iii. II. 7.

輶 *yëw* Light. I. xi. II. 3: III. iii. VI. 6.

輸 *shoo* To overturn. II. iv. VIII. 9, 10.

輻 *fuh* The spokes of a wheel. I. ix. VI. 2: II. iv. VIII. 10.

輾 *chen* 輾轉, to roll over half way. I. i. I. 2; xii. X, 3.

輿 *yu* In the phrase 權輿, a beginning. I. xi. X. 1, 2.

轂 *kuh* The place of a wheel where the spokes concentrate. I. xi. III. 1.

轉 *chuen* To turn, to roll about (act.) I. iii. I. 3: II. iv. I. 1—3; v. VII. 1. 輾轉,—see 輾.

轡 *pe* Reins. I. iii. XIII. 3; vii. IV. 1; viii. X. 2; xi. II. 1; III. 2: II. i. III. 2—5; vi. X. 3; vii. IV. 5: IV. ii. IV. 3.

THE 160TH RADICAL. 辛

辛 *sin* (1) Bitter, painful. IV. i. [iii.] IV. (2) A calendaric stem character. II. iv. IX. 1.

辜 *koo* Guilt, crime. II. iv. VIII. 3; IX. 7; X. 1; v. III. 1; IV. 1: III. iii. IV. 1.

辟 *peih* (1) A ruler, a prince. II. vii. I. 3: III. i. IV. 1, 2; VIII. 3; X. 5, 6; ii. V. 4 (百辟); iii. I. 1; II. 8; VI. 3 (百辟); VII. 1: IV. i. [i.] IV. (辟公); [ii.] VII.; VIII. (and 辟王); iii. V. 3 (來辟, they appeared before our king). (2) 辟=璧. 辟廱 a royal pavilion for archery. III. i. VIII. 3; X. 6.

辟 *p'eih* (1) =擗, to beat the breast. I. iii. I. 4. (2) =僻. Perversity. III. ii. X. 6; iii. I. 1. (3) =闢, to open up. III. i. VII. 2; iii. VIII. 3; XI. 7. (4) 辟言, the justest words. II. iv. X. 3.

辟 *pe* =避. To get out of the way. I. ix. I. 2.

辭 *sze* Words, speeches. III. ii. X. 2.

THE 161ST RADICAL. 辰

辰 *shin* (1) In season. I. xi. II. 2: II. vii. IV. 2. At proper times. III. iii. II. 2; III. 4 (不辰). (2) =lucky star. II. v. III. 3.

辱 *juh* To be disgraceful. I. iv. III. 3.

農 *nung* To cultivate the ground. 農郊, the cultivated suburbs. I. v. III. 3. 農夫 and 農人, husbandmen. I. xv. I. 6, 7: II. vi. VII. 1—4: IV. i. [ii.] I.

THE 162D RADICAL. 辵

迄 *heih* To come to. III. ii. I. 8 (以迄): IV. i. [i.] III.; [ii.] I.

迋 *wang* To deceive. I. vii. XVIII. 1.

迎 *ying* To go to meet. III. i. II. 5; iii. VII. 4.

近 *kin* (1) To be near. II. i. IX. 4: III. iii. I. 6; IV. 4, 8. To associate with. III. ii. IX. 3. (2) Used as a particle, or=其. III. iii. V. 5.

迨 *t'ae* Till; while, whenever. I. ii. IX. 1–3; iii. IX. 3; xv. II. 2 (迨來): II. i. V. 3.

迪 *teih* To advance;—to official employment. III. iii. III. 11.

迭 *teeh* To alternate. In altered fashion. I. iii. 1. 5.

述 *shuh* To be in accordance with;—*i. e.*, with reason. I. iii. IV. 4.

迷 *me* To go astray. II. iv. VII. 3: III. ii. X. 3; iii. II 3.

迺 *nae* *I. q.* 乃. III. i. III, 4, 7; ii. VI. 1, 2, 3, 5. 6. In the text the character wrongly appears as 廼.

追 *chuy* (1) To go back on the past; to repeat the past in the present. III. i. X. 3. (2) To escort; to overtake and feast. IV. i. [ii.] IX. (3) The name of a wild tribe in the north. III. iii. VII. 6.

追 *tuy* To engrave, to work in gold. III. i. IV. 5.

退 *t'uy* To retire, to withdraw. I. ii. VII. 1—3; v. III. 3: II. iv. X. 4 (to withdraw from evil): III. iii. III. 9.

送 *sung* To escort. I. iii. III. 1, 3; X. 2; iv. IV. 1—3; v. IV. 1; vii. IV. 2 (送箭); XIV. 1; xi. IX. 1, 2: II. vi. V. 5.

逃 *t'aou* To abscond; to hide. II. v. X. 7.

逅 *how* 邂逅, accidentally; an accidental meeting. I. vii. XX. 1, 2; x. V. 2.

逆 *yih* To be rebellious. IV. ii. III. 7.

逍 *seaou* 逍遙, to saunter about, to be at ease. I. vii. V. 2; xiii. I. 1: II. iv. II. 1.

逑 *k'ew* (1) A mate. I. i. I. 1. (2) A place of gathering III. ii. IX. 2.

逝 *she* (1) To go away; to go to, to approach. I. iii. X. 3; XIX. 2; x. I. 2; xii. II. 3: II. i. IX. 4; v. III. 8; V. 1—4; vii. IV. 1: III. ii. VI. 2. 言不可逝, words are not to be cast away. III. iii. II. 6. 逝者=the time will pass, by and by. I. xi. I. 2, 3. (2) An initial particle. I. iii. IV. 1, 2: ix. VII. 1—3: III. iii III. 5.

速 *suh* To urge to. I. ii. VI. 2, 3. To invite. II. i. V. 2.

造 *tsaou* To do; to make. I. vi. VI. 1, 2; vii. I. 2: III. i. II. 5: IV. i. [iii.] VIII. (achievements). =to prosper, to be established. IV. i. [iii.] I.

造 *ts'aou* (1) To make progress. III. i. VI. 5. (2) To go to. III. ii. VI. 4.

逢 *fung* To meet with. I. iii. I. 2; vi. VI. 1—3: III. iii. III. 4.

逢 *pung* 逢逢, descriptive of the harmonious sound of drums. III. i. VIII. 4.

連 *lëen* 連連, descriptive of the capture of prisoners going on without interruption. III. i. VII. 8.

逮 *tae* To come up to. III. iii. III. 6.

進 *tsin* To advance. Both transitive and intransitive. III. iii. III. 9; IX. 4.

逵 *k'wei* Where many ways meet. I. i. VII. 2.

逷 *t'eih* To keep at a distance. III. iii. II. 4.

逸 *yih* (1) =佚, at ease. II. iv. II. 3 (逸預). (2) To retire from the world. II. iv. IX. 8. (3) 逸逸, descriptive of an orderly, grave manner. II. vii. VI. 1.

遁 *t'un* To withdraw into retirement. II. iv. II. 3.

遂 *suy* (1) And then, thereon. I. iii. XIV. 2: II. vi. VIII. 4: IV. ii. IV. 6, 7; iii. IV. 2. (2) To be conceited-like. I. v. VI. 1, 2. (3) To be complied with. I. v. IV. 5. (4) To be equal to, to correspond to. I. xiv. II. 3. (5) To go forward;—to good. II. iv. X. 4. To make progress. IV. iii. IV. 1. (6) To prolong, to respond to. III. ii. VIII. 10.

遄 *chuy* Quickly; to hasten. I. iii. XIV. 3; iv. VIII. 3: II. v. IV. 2: III. iii. V. 6; VI. 8.

遇 *yu* To meet with. I. vi. V. 1, 2; vii. IX. 1, 2: II. v. IV. 4 (used impersonally).

遊 *yëw* To wander about. I. iii. I. 1; xiv. 4; x. X. 2; xi. II. 3: III. iii. VIII. 1; IX. 3 (to march in a straggling manner). 遊敖, to move about at ease. I. viii. X. 4.

過 *ko* (1) To pass by. I. v. II. 2. =to come near. I. ii. XI. 3. (2) Name of a valley. III. ii. VI. 6.

遏 *yoh* (1) To repress. III. ii. IX. 1—5: IV. i. [ii.] X. (2) To extinguish, to ruin. III. i. I. 7.

遐 *hëa* (1) Far, distant. II. i. VI 2 (far-reaching); vii. II. 2 (long-continued). 遐棄, to abandon. I. i. X. 2; 遐心, the wish to abandon. II. iv. II. 4. (2) =何, what, how. II. ii. VII 4, 5; viii. IV. 4: III. i. IV. 4; V. 3; IX. 6; iii. II. 7.

遑 *hwang* To have leisure; leisurely. I. ii. VIII. 1—3; iii. X. 3: II. i. II. 2—4; VII. 1, 3; VIII. 4; IX. 1; v. III. 4, 8; V. 5; viii. VIII. 1—3. To be idle, remiss. IV. iii. IV. 3.

遒 *tsëw* To collect, to consolidate. I. xv. IV. 3. To be collected; concentrated, in. IV. iii. IV. 4.

道 *taou* (1) A way, a road. I. iii. VIII. 3; X. 2; viii. II. 2; VI. 1, 2; X. 1—4; x. X. 1, 2; xi. IV. 1—3; xii. I. 2; xiii. IV. 1, 2 (周道); II. i. II. 1; VII. 6 (行道); v. I. 3, 4; III. 2; VI. 7; IX. 1 (周道); viii. VI. 1; X. 4: III. i III. 8 (行道); iii. VII. 1: IV. ii. III. 3. (2) To tell. I. iv. II. 1. (3) Methods. III. ii. I. 5.

達 *tah* (1) To be successful. IV. iii. IV. 2. (2) Descriptive of grain springing from the earth. IV. i. [iii.] V.; and to this should be referred IV. iii. IV. 6. (3) A lamb. III. ii. I. 2.

達 *t'ah* 挑達, to be dissipated. I. vii. XVII. 3.

遙 *yaou* See 逍.

違 *wei* To go away, to leave. I. ii. VIII. 1—3: IV. iii. IV. 3. To be distant. II. iv. VII. 5. To go against. I. iii. X. 1.

遠 *yuen* To be distant; distant; to extend far. I. iii. III. 1—3; VIII. 3; X. 2; iv. X. 2 (to forget); v. V. 1; VII. 1, 2; vii. XV. 1; viii. VII. 1, 2; x. IV. 1, 2; xv. I. 3; V. 2: II. i. V. 3 (to be absent); *et sæpe*. 柔遠, to be kind to strangers. III. ii. IX. 1. 之子之遠, this man's sending me away. II. viii. V. 1.

遠 *yuen* To leave. I. iii. XIV. 2: iv. VII. 1, 2; v. V. 2; vi. VI. 1—3.

遡 *soo* To go up, push back, to. III. ii. VI. 6. To go against. III. iii. III. 6. 遡洄 and 遡游,—see 洄 and 游.

遣 *k'ëen* To send. III. iii. V. 5.

適 *shih* (1) To come or go to. I. iii. XV. 2; vii. I. 1—3; III. 3; XX. 1; IX. vii. 1—3; x. X. 1; xii. IX. 1: II. i. V. 2; v. X. 2; vi. VII. 1. (2) To happen. II. i. V. 2.

適 *teih* (1) The legitimate heir. III. i. II. 1. (2) To set the mind on. I. v. VIII. 2. To preside over. II. v. VI. 1, 6.

適 *chih* To reprove. IV. iii. V. 3.

遭 *tsaou* To meet with. I. viii. II. 1—3: IV. i. [iii.] I.

遯 *t'un* *I. q.* 遁, to retire. III. iii. IV. 5.

遲 *ch'e* (1) To rest, to enjoy one's leisure. I. xii. III. 1: II. vi. I. 4. (2) 遲遲, to lengthen gradually out; I. xv. I. 2: II. i. VIII. 6. To be long and tedious. II. i. VII. 6. Slowly; by sure and gradual process. I. iii. X. 2: IV. iii. IV. 3. 倭遲, to be winding and tedious. III. i. II. 1. 遲, to be late. IV. ii. IV. 3.

遵 *tsun* To follow, to go along. I. i. X. 1, 2; vii. VII. 1, 2; xv. I. 2; VI. 2, 3. To act according to the case. IV. i. [iii.] VIII.

遷 *ts'ëen* To remove (trans. and intr.); to be removed to. I. v. IV. 2: II. i. V. 1; iv. X. 7; v. VI. 4; vii. VI. 3: III. i. VII. 2; iii. V. 3: IV. iii. V. 6.

選 *seuen* To select, to point out. I. iii. I. 3: II. iii. V. 3. Choice (adj.) I. viii. XI. 3.

遹 *yuh* A particle, =聿. III. i. IX. 1, 3.

遹 *shuh* — To be perverse, to be bad. 回遹 II. v. I. 1: III. iii. II. 12; III. 15; XI. 2.

遺 *e* — To be left to, to be laid upon. I. iii. XV. 3.

遺 *e* — (1) To leave. II. iv. IX. 6: III. iii. IV. 3 (孑遺, half a man left). (2) To reject, to abandon. 如遺, like an abandoned thing. II. v. VIII. 4. 下遺, to discountenance. II. vii. IX. 7.

邁 *mae* — (1) To go a journey, to proceed. I. iii. XIV. 3; vi. I. 1—3 (行邁); xii. II. 3: II. iv. X. 3 (行邁); v. I. 3 *(id.)*; viii. I. 4: III. i. IV. 3: IV. ii. III. 1. (2) To go by, to advance;—of time I. x. I. 2: II. v. II. 4. (3) To make a royal progress through. IV. i. [i.] VIII. (4) 邁邁, regardlessly. II. viii. V. 5.

邂 *hëae* — See 逅.

還 *seuen* — (1) To return. I. ii. II. 3 (還歸); vi; IV. 1—3 *(id.)*: II. i. VIII. 6 *(id.)*: III. iii. IX. 6 *(id.)*: I. iii. XIV. 3; vii. I. 1—3; ix. V. 1: II. vi. III. 1—3: III. iii. V. 6. (2) To be nimble-like. I. viii. II. 1.

還 *hwan* — To return. II. v. V. 6.

邇 *urh* — To be near; near. I. i. X. 3; iii. X. 2; vii. XV. 1: II. i. IX. 4; v. I. 4 (shallow words): III. ii. IX. 1.

THE 163TH RADICAL. 邑

邑 *yih* — A city or town. I. xi. III. 2. A principal city or capital. III. i. X. 2: IV. iii. V. 5. To have or place one's capital. III. ii. V. 2.

邛 *k'ëung* — (1) A mound. I. xii. VII. 1, 2. (2) To be troubled, to be distressed. II. v. I. 1; IV. 3.

邢 *hing* — A State. I. v. III. 1.

那 *no* — (1) Much, many. II. vii. I. 3: IV. iii. I. (2) 有那, to be tranquil. II. vii. VII. 3.

邦 *pang* — About 50 times. A country, a State. I. iv. III. 3; v. VIII. 1; vii. VI. 2, 5. *et sæpe*. We have 大邦, the great State, *i. e.*, the ruling State of the time. I. iv. X. 4; but in II. iii. IV. 4, 大邦 means the royal State, or the kingdom. 邦家 and 家邦, the State and its clans,=the State or the kingdom. II. ii. VII. 1, 2; iv. IV. 1; vi. IX. 4: III. i. VI. 2; *et al.* 邦人 and 邦之人. II. iii. IX. 1; iv. III. 1—3. 我邦族, my country and kin. II. iv. III. 1. 萬邦, the myriad States,=the kingdom. II. iv. VII. 10; vii. I. 2, *et al.* 邦國=princes of the States in III. iii. VI. 4, but=our region and State in IV. ii. IV. 8. 邦畿, the royal domain. IV. iii. III.

邪 *seay* — (1) To be deflected, to be depraved. IV. ii. I. 4. But we must read *seu* in the ode. (2) 邪幅, buskins. II. vii. VIII. 3.

邪 *seu* — 其虛其邪, an almost inexplicable line, meaning—There is no time for delay. I. iii. XVI. 1—3. The word is explained as descriptive of delay.

邰 *t'ae* — Name of a principality. III. ii. I. 5.

邶 *p'ei* — The title of I. iii. The name of a State.

郇 *seun* — Name of a State. I. xiv. IV. 4.

郊 *k'eaou* — Suburbs. I. iv. IX. 1; v. III. 3; ix. VII. 3: II. i. VIII. 2. Suburban-altars. III. iii. IV. 2.

郵 *yëw* — To do wrong; error. II. vii. VI. 4.

都 *too* — (1) The capital. II. iv. X. 7; viii. I. 1—4: IV. iii. V. 3. (2) A large city. II. iv. IX. 6. (3) To be of an elegant carriage. I. vii. IX. 1. (4) The inner suburbs. I. iv. IX. 2. (5) 子都, the designation of some gentleman in Ch'ing. I. vii. X. 1.

郿 *mei* — The name of a city in K'e-chow. III. iii. V. 6.

鄂 *goh* — The blossom of a tree fully opened. II. i. IV. 1.

鄉 *hëang* — =向, verging towards. II. iii. VIII. 3.

鄉 *hëang* — A village. I. iv. IV. 1 (=fields): II. iii. IV. 2: IV. iii. V. 1 (=quarter).

鄘 *yung* — The title of I. iv. The name of a State.

鄰 *lin* — (1) Neighbours. II. iv. VIII. 12. (2) 鄰鄰, descriptive of the noise of carriages. I. xi. I. 1.

THE 164TH RADICAL. 酉

酋 *tsëw* — The end. III. ii. VIII. 2.

酌 *choh* — (1) To pour out into a cup. I. i. III. 2, 3: II. iii. VI. 4; vii. VI. 2; IX. 5 (=to drink); viii. VII. 1—4: III. ii. II. 4; VI. 4; VII. 1—3 (=to lade out). (2) The title of IV. i. [iii.] VIII.

配 *p'ei* — To be a correlate, or assessor at sacrifice. III. i. I. 6. A partner, a wife. III. i. VII. 2. To be a worthy successor. III. i. IX. 1, 2. To accord with. III. i. I. 6; IX. 2. To be the correlate of. IV. i. [i.] X.

酒 *tsëw* — More than 60 times. Distilled spirits. I. iii. I. 1: vii. III. 2; VIII. 2; x. II. 3; xv. I. 6, 8: II. i. I. 2, 3; IV. 6; V. 2, 3;

et sæpe. The phrase 旨 酒, good spirits, occurs several times; and especially 飲 酒, to drink spirits, to feast. Sometimes the character is rendered by—*wine;* but it denotes—*spirits.*

酢 *tsoh* (1) To present the return cup to the pledge cup. II. viii. VII. 3: III. ii. II. 1. (2) To recompense, to give in return. II. vi. V. 3.

酤 *koo* To buy spirits. II. i. V. 3. Spirits. IV. iii. II.

酬 *chow* To offer a cup of spirits. II. vi. V. 3 (獻 酬).

酲 *ch'ing* To be stupified with spirits. II. iv. VII. 6.

醉 *tsuy* To drink to the full; to be intoxicated. I. vi. I. 2: II. ii. X. 1: v. II. 2 (壹 醉, to be devoted to drink); vi. V. 5, 6; vii. VI. 3, 4, 5: III. ii. III. 1, 2 (to give to drink to the full); iii. III. 13: IV. i. [i.] IX.; ii. II. 1, 2.

醓 *t'an* Brine. 醓 醢, the brine of meat minced small and pickled. III. ii. II. 2.

醢 *hae* See above.

醜 *ch'ow* (1) To be vile, to be evil or ominous. I. iv. II. 1: II. iv. IX. 1. (2) A crowd;—generally of inferior persons. II. i. VIII 6; iii. IV. 4: III. ii. IX. 4; iii. IX. 4: IV. ii. III. 3. 羣 醜, herds of game. II. iii. VI. 1. 戎 醜 = great and universal movements, great movements of all. III. i. III. 7.

醴 *le* New, sweet spirits. II. iii. VI. 4: III. ii. II. 4: IV. i. [ii.] IV.; [iii.] V.

醹 *joo* Spoken of spirits as being strong. III. ii. II. 4.

醻 *ch'ow* To pledge, to drink to;—used of the 3d cup, from the host to his guests. II. iii. I. 3; iv. VII. 8; v. III. 7; vii. VI. 1; viii. VII. 4.

釃 *se* To strain off wine. II. i. V. 2, 3.

THE 165TH RADICAL. 釆

采 *ts'ae* About 60 times. (1) To gather, to pluck. I. i. I. 3; VIII. 1; ii. I. 1, 2; III. 2, 3; IV. 1; iii. X. 1; iv. IV. 1—3; *et sæpissime.* 采 采, to keep gathering. I. i. III. 1; VIII. 1—3. (2) 采 采, to be variegated, to be splendidly adorned. I. xiv. I. 2. Spoken of the wings of an ephemera.

釋 *shih* To loose. 釋 掤, to lay aside a quiver. I. vii. IV. 3.

THE 166TH RADICAL. 里

里 *le* (1) A village; a place of residence. II. iv. IX. 8: III. iii. VII. 4. (2) The Chinese measure of distance, rather more than the third of an English mile. II. iii. III. 2: III. iii. III. 10; XI. 7: IV. i. [ii.] II.; iii. III. (3) To be plunged in sorrow. III. iii. IV. 7.

重 *chung* Heavy. 自 重, to weigh one's-self down. II. vi. II. 3. The dictionary, however, prefers reading this *ch'ung*, meaning 累, to involve.

重 *ch'ung* (1) Two. IV. ii. IV. 5. See 較. Double, one above the other. I. vii. V. 1, 2. One or more attached to another. I. viii. VIII 2, 3. (2) Used of grain sown early and ripening late. I. xv. I. 6: IV. ii. IV. 1.

野 *yay* (1) A wilderness; the uncultivated country. I. ii. XII. 1, 2; iii. III. 1: II. vi. III. 1; viii. X. 3; *et al.* 牧 野, the wilderness of Muh. III. i. II. 7. (2) Yet it must often be taken as the open country simply, away from the cities. I. xii. IX. 2; xv. I. 5; II. i. I. 1—3; iii. VII. 1; *et al.* 桑 野, the country covered with mulberry trees. I. xv. III. 1. In I. iv. X. 3, we have the *yay* covered with wheat. (3) A plain; level ground. III. ii. VI. 3: IV. ii. IV. 2.

釐 *le* To give. III. ii. III. 8; iii. VIII. 5: IV. i. [ii.] I.

THE 167TH RADICAL. 金

金 *kin* The general name for metal. Probably gold. I. v. I. 3: III. i. IV. 5. 南 金, the southern metals;—gold, silver, and copper. IV. ii. III. 8. Gilded, ornamented with metal. I. i. III. 2: II. iii. V. 4: III. iii. VI. 2. To make rare as gold. II. iv. II. 4.

釜 *foo* A pan, or boiler. I. ii. IV. 2; xiii. IV. 3.

釣 *tëaou* To angle. I. ii. XIII. 3; v. V. 1: II. viii. II. 3, 4.

鈞 *keun* To be balanced. III. ii. II. 3.

鈴 *ling* Bells at the top of a flag-staff. IV. i. [ii.] VIII.

鉞 *yueh* A battle-axe. IV. iii. IV. 6.

鉤 *kow* A hook. II. iii. IV. 1: III. iii. V. 4; VII. 2. 鉤 援, hooked grapplers, = scaling ladders. III. i. VII. 7.

鉦 *ching* A jingle, or instrument something like a bell, used to order the halt of an army. 鉦 人, III. iii. IV. 3.

銍 *chih* A sickle. IV. i. [ii.] I.

銜 *han* To carry in the mouth, to carry. II. v. VIII. 3.

鋂 *mei* A large hound's-ring, with smaller rings on it. I. viii. VIII. 3.

鋈 *yuh* Gilt. I. xi. III. 1, 2.

鋪 *poo* (1) Universal. 以鋪, indiscriminately. II. iv. X. 1. (2) To be marshalled, —against. III. iii. VIII. 1; IX. 4 (鋪敦, to marshal thickly, to display the masses of an army).

錞 *tun* The end of a spear-shaft. I. xi. III. 3.

錡 *ke* (1) A pot with feet. I. ii. IV. 2. (2) A chisel. I. xv. IV. 2.

錢 *tsëen* A weeder, an agricultural instrument. IV. i. [ii.] I.

錦 *kin* Embroidery. An embroidered robe. I. v. III. 1; vii. XIV. 3, 4; 錦衾, an embroidered coverlet. 1 x. XI. 3. 貝錦,—see 貝.

銶 *k'ëw* A kind of club. I. xv. IV. 3.

錫 *seih* (1) To give; gifts. I. iii. XIII. 3: II iii. II. 3; vii. VI. 2; VIII. 1: III. i. I. 1; VII. 3; *et sæpe.* (2) Tin. I. v. I. 3.

錯 *ts'oh* (1) Mixed. 錯薪, bundles of firewood. I. i. IX, 2, 3. 交錯, diagonally. II. vi. V. 3. (2) Ornamented. II. iii. IV. 2: III. iii. VII. 2: IV. iii II. (3) A grindstone. II. iii. X. 1.

鍚 *yang* The metal frontlet of a horse. III. iii. VII. 2. It emitted a sound when the horse moved.

鍛 *twan* Iron. III. ii. VI. 6.

鍭 *how* An arrow. III. ii. II. 3.

鍼 *k'ëen* 鍼虎, a name. I. xi. VI. 3.

鎛 *poh* A kind of hoe. IV. i. [ii.] I.; [iii.] VI.

鏘 *tsang* 鏘鏘, descriptive of the sound made by the bells of horses. III. iii. VI. 7; VII. 4.

鏜 *t'ang* 其鏜, descriptive of the sound of drums. I. iii. VI. 1.

鏞 *yung* A large bell. III. i. VIII. 3.

鏤 *low* To carve, carved. I. xi. III. 3: III. iii. VII. 2.

鐘 *chung* A bell; with bells. I. i. I. 3; x. II. 2: II. iii. I. 1—3; vi. IV. 1—4; V. 5; vii. VI. 1; viii. V. 5: III. i. VIII. 3, 4: IV. i. [i.] IX.

鎬 *haou* The capital of king Woo, and of Chow subsequently. II. iii. III. 4. 6; vii. VII. 1—3: III. i. X. 6, 7.

鑒 *këen* A mirror. I. iii. I. 2. =a beacon. III. iii. I. 8. To look to as a beacon. III. i. I. 6.

鑠 *shoh* To be powerful or grand. IV. i. [iii.] VIII.

鑣 *peaou* (1) A horse's bit. I. xi. VI 3. (2) 鑣鑣, descriptive of the rich appearance of the ornaments about the bits. I. v. III. 3.

鑿 *ts'oh* (1) To hew, to chisel out. I. xv. I. 8.

鑿 *tsoh* Redoubled in I. x. III. 1, and descriptive of rocks standing out ruggedly in the water.

THE 168TH RADICAL. 長

長 *ch'ang* (1) Long; tall; for long; to be long. I. iv. II. 2; viii. XI. I; xi. IV. 1: II. v. IX. 5: III. ii. VI. 5; VIII. 4 (long-established): iii. X. 3: IV. iii. IV. 1. 長畝, in the long acres,=all the acres over. II. vi. VII. 3. =大, grand. IV. ii. III. 3. (2) 長庚, Hesperus. II. v. IX. 6.

長 *chang* (1) The eldest. III. i. II. 6. (2) To increase. II. v. IV. 3. To lead,=to make long or great. III. i. VII. 4. (3) To bring up. II. v. VIII. 4.

THE 169TH RADICAL. 門

門 *mun* A door, a gate. I. iii. XV. 1; vii. XV. 1, 2; XIX. 1; xii. II. 1; III. 1 (衡門, a door of pieces of wood laid across); VI. 1, 2: II. v. V. 1: III. i. III. 7; iii. VII. 4.

閉 *pe* A frame for keeping a bow straight. I. xi. III. 3.

開 *k'ae* To open. To prepare the way for. IV. i. [ii.] X. To cause the opening of. IV. i. [iii.] VI.

閑 *hëen* (1) To be trained, to display good training. I. xi. II. 3: II. iii. III. 2, 5: III. ii. VIII. 10. (2) Large. 有閑, to be large. IV. iii. V. 6. (2) 閑閑, to stand idly about. I. ix. V. I. (3) 閑閑, descriptive of engines moved slowly. III. i. VII. 8.

間 *kan* To supersede. IV. i. [iii.] IX.

間 *këen* (1) As a preposition, following its regimen, with 之 between. Among, in the the neighbourhood of. I. viii. II. 1; IX. V. 1. (2) 間關, descriptive of the creaking noise of carriage wheels. II. vii. IV. 1.

閔 *min* Distress. I. iii. I. 4. To pity. I. xv. II. 1. =alas for! IV. i. [iii.] I.

閟 *pe* (1) To shut, to repress. I. iv. X. 2. (2) Solemn. IV. ii. IV. 1.

閣 *koh* 閣閣, descriptive of building frames, one exactly over another. II. iv. V. 3.

閱 *yueh* (1) To bear, to be borne, with. I. iii. X. 3: II. v. III. 8. (2) = 穴, a hole. 掘閱, spoken of an ephemera bursting from its hole. I. xiv. I. 3.

闉 *yin* A supporting wall, acting as a curtain to a gate. I. vii. XIX. 2.

闊 *k'woh* To be separated; separation. I. iii. VI. 4 (契闊), 5.

闋 *kwei* To be at rest. II. iv. VII. 5.

闍 *too* A tower over the *yin* above. I. vii. XIX. 2.

闐 *t'ëen* 闐闐, descriptive of the sound of the drums in recalling victorious troops. II. iii. IV. 3.

闕 *k'euch* (1) A look-out tower over a gate. I. vii. XVII. 3. (2) 有闕, to be defective. III. iii. VI. 6.

關 *kwan* (1) 關關, the soft notes of ospreys calling to each other. I. i. I. 1. (2) 復關, a place or gate in Wei. I. v. IV. 2. (3) 閒關,—see 閒.

闞 *han* To look enraged. III. iii. IX. 4.

闥 *t'ah* The space between the gate and screen. I. viii. IV. 2.

THE 170TH RADICAL. 阜

阜 *fow* (1) A large mountain mass. II. i. VI. 3. (2) Abundant, abundantly, on a great scale. I. vii. IV. 3: II. vii. III. 3. (3) Used of horses as being fat and large, in fine condition. I. xi. II. 1; III. 2: II. iii. V. 2; VI. 1. (4) 阜螽, a grasshopper. I. ii. III. 1: II. i. VIII. 5.

阪 *fan* (1) A bank or shore. I. vii. XV. 1. (2) A hill-side. I. xi. I. 2, 3: II. i. V. 3. (3) Rugged and stony. II. iv. VIII. 7 (阪田).

阮 *yuen* The name of a State. III. i. VII. 5, 6.

防 *fang* An embankment. I. xii. VII. 1. A match for. I xi. VI. 2.

阻 *tsoo* (1) To be difficult and dangerous. I. xi. IV. 1—3. Dangerous passes. IV. iii. V. 1. (2) To be separated; separation. I. iii. VIII. 1. (3) To reject, to disclaim. I. iii. X. 5.

阿 *o* (1) A large mound; a mountain. I. v. II. 2: II. iii. II. 1; iv. VI. 2; viii. VI. 1: III. i. VII. 6; ii. VIII. 1. 阿丘, a mound with one side high. I. iv. X. 3. (2) 有阿, to be beautiful. II. viii. IV. 1—3. (3) 阿衡, the name of E Yin; the minister of T'ang, or of his office. IV. iii. IV. 7.

陂 *p'e* A bank or shore. I. xii. X. 1—3.

附 *foo* To adhere to, to be added. II. vii. IX. 6: III. i. III. 9. To secure the adherence. III. i. VII. 8. 附庸, see 庸.

降 *hëang* (1) To descend. I. iv. VI. 2: II. iv. VI. 2; IX. 7: III. i. I. 1; ii. VI. 2; iii. X. 3: IV. i. [iii.] I.; II.; III.; iii. III.; IV. 3 (to be born); V. 4. (2) To send down. II. i. VI. 2: iv. VII. 5; X. 1: III. ii. I. 6 (=to give); iii. I. 2; III. 7; IV. 1; V. 1; X. 1, 6; XI. 1, 2: IV. i. [i.] IX.; [ii.] IX.; ii. IV. 1, 3; iii. II.; IV. 7.

降 *këang* To submit; to become quiet, at rest. I. ii. III. 1; II. i. VIII. 5: III. i. V. 2; ii. IV. 4.

陟 *chih* To ascend. I. i. III. 2—4; ii. III. 1. 2; iv. X. 3; ix. IV. 1—3; II. i. IX. 3: III. i. I. 1 (陟降); *et sæpe.*

除 *yu* To pass away. I. x. I. 1.

除 *ch'oo* To take away;—in order to replace. II. i. VI. 1; vi. III. 2. To be kept away. II. iv. V. 3.

陪 *pei* A near associate. III. iii. I. 4.

陰 *yin* (1) To be cloudy; cloudiness, darkness. I. iii. V. 4; X. 1. 陰雨, abundant, fertilizing rains. I. xiv. IV. 4; xv. II. 2: II. iv. VIII. 9. (2) Concealed, masked. I. xi. III. 1. (3) 陰陽, the shade and the light. III. ii. VI. 5. 凌陰 (read *yung*), an ice-house. I. xv. I. 8.

陰 *yin* To overshadow, = to do good to. III. iii. III. 14.

陳 *ch'in* (1) To set forth, to arrange. II. i. V. 2; iii. IV. 3: III. iii. IX. 2 (to marshal). (2) To dispense, to give. III. i. I. 2. The line is a perplexing one. To diffuse. IV. i. [i.] X. (3) The name of a State. I. iii. VI. 2. Title of I. xii. (4) The path from the gate to the foot of the hall. II. v. V. 3. (5) Old stores of grain. II. vi. VII. 1.

陵 *ling* A large mound, a mountain-mass. II. i. VI. 3; iii. II. 3; IX. 3; iv. VIII. 5; IX. 3: III. i. VII. 6: IV. ii. IV. 4.

陶 *t'aou* To make in the shape of a kiln. III. i. III. 1.

陶 *yaou* (1) 陶陶, to look pleased. I. vi. III. 2. The same meaning nearly suits. I. vii. V. 3, where the phrase is descriptive of the horses of a chariot prancing proudly; but the dictionary here gives the pronunciation as—*taou.* (2) 皋陶, one of Shun's ministers. IV. ii. III. 5.

陸 *luh* The land. I. xv. VI. 3. A level height I. v. II. 3.

陽 *yang* (1) The sun. II. ii. X. 1. Where it is bright, bright places. III. ii. VI. 5. 夕陽, where it is bright in the evening, the western slopes of hills. III. ii. VI. 5. Used of bright, genial days. I. xv. I. 2. (2) Used of brilliant colours. I. xv. I. 3. (3) The 10th month. II. i. VII. 3; IX. 1. (4) The south of a hill. I. ii. VIII. 1; viii. II. 3: III. i. VII. 6: IV. ii. IV. 2. (5) The north of a river. I. xi. IX. 1: II. iii. III. 4: III. i. II. 4. (6) 首陽, a mountain. I. x. XI. 1—3. (7) 陽陽, to look satisfied. I. vi. III. 1. To be bright-looking. IV. i. [iii.] VIII.

陾 *jing* 陾陾, in crowds. III. i. III. 6.

隅 *yu* A corner, an angle. I. iii. XVII. 1; x. V. 2 (the south-east corner of a house): II. viii. VI. 2. =an indication. III. iii. II. 1.

隆 *lung* Used of the intense fervours of heat. III. iii. IV. 2.

階 *këae* Steps, stairs. II. v. IV. 6: III. iii. III. 3; X. 3.

隕 *yun* To fall to the ground. I. v. IV. 4; xv. I. 4: II. v. III. 6 (涕既隕之, my tears are falling). To let fall. III. i. III. 8.

隕 *yuen* A border or circumference. IV. iii. IV. 1 (幅隕).

隘 *yae* Narrow. III. ii. I. 3.

隤 *t'uy* 虺隤, spoken of horses tired and jaded. I. i. III. 2.

隧 *suy* A path. III. iii. III. 12, 13.

隨 *suy* To follow. =the obsequious. III. ii. IX. 1—5.

險 *hëen* A difficult defile or pass. II. iv. VIII. 10.

隮 *tse* To ascend. Spoken of the rainbow and of vapours. I. iv. VII. 2; xiv. II. 4.

隰 *seih* Low, marshy, ground. I. iii. XIII. 4; v. IV. 6; vii. X. 1, 2; x. II. 1—3; xi. I. 2, 3; VII. 2, 3; xiii. III. 1—3: II. i. III. 1; IV. 2; v. X. 8; vi. VI. 1; viii. III. 5; IV. 1—3 (隰桑, the mulberry trees in the low grounds): III. ii. VI. 5: IV. i. [iii.] V.

隱 *yin* Painful. I. iii. I. 1.

THE 172D RADICAL. 隹

隼 *sun* A hawk. II. iii. IV. 3; IX. 1—3.

雀 *tsëoh* A sparrow. I. ii. VI. 1.

雄 *hëung* The male of birds. I. iii. VIII. 1, 2: II. iv. VI. 3; VIII. 5. Used of a male fox. I. viii. VI. 1.

雅 *ya* 小雅, 大雅, the titles of Parts II. and III. Portions of them are referred to in II. vi. IV. 4.

集 *tseih* (1) To settle. Used of birds collecting and settling on trees. I. i. II. 1; x. VIII. 1—3: II. i. II. 3, 4; iii. IV. 3; VII. 2; iv. III. 1—3; v. II. 6 (used metaphorically,—to be perched); *et sæpe*. 有集, II. vii. IV. 2. (2) To collect. II. vii. III. 3. (3) To succeed, to be accomplished. II. v. I. 3; viii. III. 2, 3.

雉 *che* A pheasant. I. iii. VIII. 1, 2; IX. 2; vi. VI. 1—3: II. v. III. 5.

雊 *kow* To crow,—used of a pheasant. II. v. III. 5.

雌 *tsze* The female of birds; but also used of beasts. II. iv. VI. 3; VIII. 5; v. III. 5.

雎 *ts'eu* 雎鳩, probably the osprey. I. i. I. 1.

雒 *loh* Used of a black horse with a white mane. IV. ii. I. 3.

雖 *suy* More than 20 times. 雖 and 雖則, although. I. i. X. 3; ii. VI. 2, 3; v. VI. 1, 2; vii. XIX. 1, 2; II. i. IV. 5; iii. VII. 2; *et sæpe*.

雙 *shwang* A pair. To be double and matched. I. viii. VI. 2.

雜 *tsah* Mixed. 雜佩, the various ornaments worn at the girdle-pendant I. vii. VIII. 3.

離 *le* (1) To be dispersed. 流離,—see 流. 仳離,—see 仳. 亂離, disorder and dispersion. II. v. X. 2. (2) To meet with, to fall into. I. iii. XVIII. 3; vi. VI. 1—3. To be in. II. v. III. 3. (3) =歷, to pass through. II. vi. III. 1; viii. VIII. 3. (3) To leave. II. iv. X. 2. (5) 離離, descriptive of the drooping heads of millet, I. vi. I. 1—3; of fruit hanging down. II. ii. X. 4.

雝 *yung* (1) To obscure, to becloud. II. vi. II. 3. (2) A marsh or pool. IV. i. [ii.] III. (3) 肅雝,—see 肅. 雝雝, descriptive of the harmonious notes of birds. I. iii. IX. 3: III. ii. VIII. 9. Of the tinkling of bells. II. ii. IX. 4. To be harmonious. III. i. VI. 3: IV. i. [ii.] VII.

雞 *ke* Fowls, a fowl. I. vi. II. 1, 2: vii. VIII. 1; XVI. 1—3: viii. I. 1. 莎雞,—see 莎.

難 *nan* (1) 艱難—see 艱. To be hard or difficult. II. v. V. 6: III. i. II. 1; IV. ii. III. 3 (難老, old age seldom enjoyed). To send down calamities. III. ii. X. 2. (2) To be careful. II. vii. I. 3.

難 *nan* Difficulties. II. i. IV. 3 (急難); VIII. 1, 4 (多難, to have many difficulties): II. i. [iii.] II. (多難, the many difficulties); IV. (*id.*)

難 *no* 有難, to be luxuriant. II. viii. IV. 1.

THE 173D RADICAL. 雨

雨 *yu* Rain. I. iii. III. 1; X. 1; iv. VI. 3; VII. 2; v. VIII. 3; vii. XVI. 1, 2, 3; viii. IX. 2; xiv. IV. 4; xv. II. 2, 4.; III. 1—4: II. iv. V. 3; *et sæpe.*

雨 *yu* To rain, to shower;—followed by a noun. I. iii. XVI. 1, 2: II. i. VII. 6; VIII. 4; vi. VI. 2; vii. III. 3; IX. 7, 8. To rain on. II. vi. VIII. 3.

雪 *seueh* Snow. I. iii. XVI. 1, 2; xiv. I. 3: II. i. VII. 6; VIII. 4; vi. VI. 2; vii. III. 3; IX. 7, 8.

雰 *fun* 雰雰, descriptive of snow falling. II. vi. VI. 2.

雱 *p'ang* 其雱, descriptive of snow falling thickly. I. iii. XVI. 1.

雲 *yun* Clouds, a cloud. I. iv. III. 2; vii. XIX. 1; viii. IX. 1: II. vi. VI. 2 (同雲, one arch of clouds): III. iii. VII 4. 雲漢, the Milky way. III. i. IV. 4; iii. IV. 1.

零 *ling* To fall;—spoken of rain, dew, and tears. I. iv. VI. 3; vii. XX. 1, 2; xv. III. 1—4; II. ii. IX. 1—4; vi. III. 1.

雷 *luy* Thunder. II. iii. IV. 4: III. iii. IV. 3; IX. 3.

電 *tëen* Lightning. II. iv. IX. 3.

霂 *muh* 霢霂, descriptive of soft drizzling rain. II. vi. VI. 2.

霆 *t'ing* Rapid thunder. II. iii. IV. 4: III. iii. IV. 3; IX. 3.

震 *chin* (1) To shake. III. iii. IX. 3 (震驚, to shake and be terrified): IV. i. [i.] VIII. (both transitive and intr.); ii. IV. 1; iii. IV. 5, 7. (2) = thunder. II. iv. IX. 3: III. iii. IX. 4 (震怒, thundering anger). (3) To be pregnant. III. ii. I. 1.

霏 *fei* 霏霏, descriptive of a great fall of rain and snow. II. i. VII. 6. So 其霏. I. iii. XVI. 2.

霑 *chen* To moisten. II. vi. VI. 2.

霜 *shwang* Hoar-frost. I. xi. IV. 1; xv. I. 8: II. iv. VIII. 1; v. IX. 2.

霢 *mih* See 霂.

霰 *sëen* Sleet. II. vii. III. 3.

露 *loo* Dew. I. ii. VI. 1; iii. XI. 1; vii. XX. 1, 2; xi. IV. 1—3: II. ii. IX. 1—4; X. 1—3.

霾 *mae* Wind causing clouds of dust. I. iii. V. 2.

靁 *luy* Thunder. I. ii. VIII. 1—3; iii. V. 4.

靈 *ling* (1) Good. I. iv. VI. 2. (2) Marvellous; marvellousness. III. i. VIII. 1, 2; ii. I. 2. (3) Energy, majesty. IV. iii. V. 5.

THE 174TH RADICAL. 青.

青 *ts'ing* Green, blue inclining to green. I. viii. III. 2. 青蠅, blue flies. II. vii. V. 1—3. 青青, to be green. I. vii. XVII. 1, 2. Used for 菁菁, to be green. II. viii. IX. 2; to be strong and luxuriant. I. v. I. 2.

靜 *tsing* To be quiet, retiring. I. iii. XVII. 1. 2; v. IV. 5; vii. VIII. 2. Silently. I. iii. I. 4, 5. Pure. III. ii. III. 4.

靖 *tsing* To be quiet; quietly. II. vi. III. 4, 5. To tranquillize, to order. II. vii. X. 1—3: III. iii. XI. 2: IV. i. [i.] VI.; VII.

THE 175TH RADICAL. 非

非 *fei* (1) Not. After another negative. II. vi. I. 2 (莫非). (2) To do wrong. II. iv. V. 9.

靡 *me* About 70 times. (1) Not, there is not. I. iii. XII. 3; XIV. 1; iv. I. 1, 2: II. i. VII. 1—3; IX. 1—3; iv. I. 1, 2; v. III. 3; VIII. 3; *et sæpe.* Often joined with 不, another negative. III. iii. I 1; II. 6; III. 2; *et al.* 靡室勞矣, I thought nothing of my toil in your house. I. v. IV. 5. In several cases we have to take it as = *must not.* I. x. VIII. 1, 3: II. i. II. 1—3; *et al.* (2) To be extravagant. IV. i. [i] IV. (3) 靡靡, slowly. I. vi. I. 1—3.

THE 176TH RADICAL. 面

面 *mëen* The face. II. v. V. 8. Face to face. III. iii. II. 10.

靦 *t'ëen* 有靦, to stand before another, face to face with him. II. v. V. 8.

THE 177TH RADICAL. 革

革 *kih* (1) = skins, without the hair taken off, though that is the distinctive meaning of 鞹. I. ii. VII. 2. (2) To moult. II. iv. V. 1. (3) The ends of reins. II. ii. IX. 4; iii. IV. 1: III. iii. VII. 2: IV. i. [ii.] VIII.

靷 *yin* A strap or trace. I. xi. III. 1.

鞃 *k'ang* The front-board of a carriage, on which a person leans. III. iii. VII. 2.

鞅 *yang* 鞅掌, to be over-burdened. II. vi. I. 5.

鞉 *t'aou* A hand-drum. IV. i. [ii.] V.; iii. I.

鞏 *kung* To strengthen. III. iii. X. 7.

鞗 *t'ëaou* Reins. II. ii. IX. 4; iii. IV. 1: III. iii. VII. 2: IV. i. [ii.] VIII.

鞙 *heuen* 鞙鞙, long-looking. II. v. IX. 5. We do not find this meaning in the dictionary.

鞞 *ping* or *pe* A scabbard. II. vi. IX. 2: III. iii. VI. 2.

鞠 *këuh* (1) To nourish. II. v. VIII. 4. (2) To be exhausted; exhausting. I. iii. X. 5: II. iv. VII. 5. To allow one to go on to excess. I. viii. VI 3. = altogether. II. v. III. 3. (3) = 告, to address. II. iii. IV. 3.

鞫 *këuh* (1) To reduce, to be reduced, to extremity. III. iii. IV. 7; X. 4. (2) The country lying beyond a river. III. ii. VI. 6.

鞹 *k'oh* Leather; bound with leather. I. viii. X. 1: III. iii. VII. 2.

THE 178TH RADICAL. 韋

韋 *wei* Name of one of the States of the Shang dynasty. IV. iii. IV. 6.

韎 *mei* Madder-dyed. II. vi. IX. 1.

韐 *këah* Knee-covers. II. vi. IX. 1.

韓 *han* Name of a State. III. iii. VII. 1—6.

韔 *ch'ang* A bow-case. I. xi. III. 3. To put a bow into its case. II. vii. II. 3. The dict. gives this in the 3d tone.

韘 *sheh* An archer's thimble. I. v. VI. 2.

韠 *peih* A leather-covering for the knees. I. xiii. II. 3.

韡 *wuy* 韡韡, descriptive of the brilliancy of flowers. II. i. IV. 1.

THE 179TH RADICAL. 韭

韭 *këw* Scallions. I. xv. I. 8.

THE 180TH RADICAL. 音

音 *yin* A sound; a note or tone. (1) Used of the notes of birds. I. iii. III. 3; VII. 4; VIII. 2; xv. II. 4: IV. ii. III. 8. Of music and song. II. vi. IV. 4: III ii. VIII. 1. (2) Of words. I. iii. IV. 3; xiii. IV. 3. (3) Of name or fame. I. iii. X. 1; vii. IX. 2; xi. III. 3: II. i. I. 2; ii. VII. 3, 4; vii. IV. 1; viii. IV. 3: III. i. VI. 1; VII. 4; ii. V. 3: IV. ii. III. 2. (4) Messages, communications; news. I. vii. XVII. 1: II. iv. II. 4.

THE 181ST RADICAL. 頁

頃 *k'ing* Shallow. I. i. III. 1; ii. IX. 3.

項 *hëang* Large. II. iv. VII. 7.

順 *shun* To accord with; to be in sympathy with; to be submissive, docile. I. vii. VIII. 3: III. i. VII. 4, 7; IX. 4; ii. VI. 2; iii. II. 2, 9; III. 8, 12: IV. ii. III. 2.

須 *seu* (1) To wait for. I. iii. IX. 4. (2) A town in Wei. I. iii. XIV. 4.

頍 *k'e* 有頍, descriptive of caps worn on the head. II. vii. III. 1—3.

頎 *k'e* 其頎, descriptive of a lady as tall. I. v. III. 1. So 頎而, of a gentleman. I. viii. XI. 1.

頌 *sung* Title of Part IV.

頏 *hang* The downward flight of a bird. I. iii. III. 2 (頡頏).

頒 *fun* 有頒, to be large-headed. II. vii. VII. 1.

頓 *tun* 頓丘, a place in Wei. I. v. IV. 1.

領 *ling* The neck. I. v. III. 2: II. iv. VII. 7; vii. I. 2.

頡 *hëëh* The upward flight of a bird. I. iii. III. 2.

頹 *t'uy* A tornado. II. v. VII. 2.

頻 *pin* (1) To be imminent. III. iii. III. 2. (2) Banks. III. iii. XI. 6.

題 *t'e* To look at. II. v. II. 4.

顏 *yen* (1) The face, the countenance. I. vii. IX. 1, 2; xi. V. 1: II. v. IV. 5: III. iii. II. 7. (2) Full and large temples. I. iv. III. 3.

顒 *yung* (1) 有顒, to be large-headed. II. iii. III. 3. (2) 顒顒, dignified. III. ii. VIII. 6.

願 *yuen* To wish; to long after. I. vii. XX. 1. In the other instances of its occurrence, it is following 言, and the two = longingly, unless we take them as a compound particle. I. iii. V. 3, 4; XIX. 1, 2; v. VIII. 3, 4.

顛 *tëen* (1) The forehead. I. xi. I 1. (2) 顛覆, to overthrow; to be overthrown, to be destitute. III. iii. II. 3: I. iii. X. 5. 顛沛, to fall utterly. III. iii. I. 8. 顛倒—see 倒.

類 *luy* (1) To discriminate. III. i. VII. 4. A class. III. iii. I. 3. One's peers. III. iii. III. 13. (2) Good, blessing. III. ii. III. 5, 6. To be good. III. iii. X. 5. (3) To sacrifice to God. III. i. VII. 8.

顧 *koo* (1) To turn round the head and look; to regard. I. iii. IV. 1; V. 1; vi. VII. 1; ix. VII. 1; xii. VI. 2; xiii. IV. 1, 2 (顧瞻): II. i. V. 2: III. i. VII. 1 (眷顧); *et al.* (2) Name of an ancient State. IV. iii. IV. 6.

顯 *hëen* (1) To be evident. IV. i. [iii.] III. 不顯, out of view. III. i. VI. 3. To display. IV. i. [iii.] IV. To be illustrious. III. i. I. 1 (不顯 is to be taken interrogatively; and so, often), 2, 3; II. 5; iii. II. 7; V. 7; VII. 4: IV. i. [i.] I.; II.; IV.; IX. So 顯顯. III. ii. V. 1. (2) 顯父, the designation of a high minister of Chow. III. iii. VII. 3.

THE 182D RADICAL. 風

風 *fung* (1) The wind. I. iii. II. 4; V. 1—3; VII. 1, 2; X. 1; XVI. 1, 2; vii. XI. 1, 2; XVI. 1—3; xiii. IV. 1, 2; xv. II. 4; *et sæpe.* 谷風,—see 谷. 遡風, to go in the teeth of the wind. III. iii. III. 6. (2) =influence. III. iii. V. 8. (3) 晨風, a falcon. I. xi. VII. 1.

風 *fung* Lessons of manners. Title of Part I. To satirize, to censure. II. vi. I. 6.

飄 *pëaou* 飄風, and 風飄, a whirling wind, a whirlwind. I. xiii. IV. 2: II. v. V. 4; VIII. 5, 6; X. 3: III. ii. VIII. 1.

THE 183D RADICAL. 飛

飛 *fei* About forty times. To fly. Very often preceded by the particle 于. I. i. II. 1; iii. I. 5; III. 1—3; VIII. 1, 2; v. VIII. 2; viii. I. 3; xv. III. 4; VI. 2, 3; *et passim.*

THE 184TH RADICAL. 食

食 *shih* About fifty times. (1) To eat, to take food. I. ii. VII. 1—3; v. IV. 3; vi. X. 2; vii. XII. 2; ix. III. 2; VII. 1—3; *et passim.* 以就口食, when he was able to feed himself. III. ii. I. 4. To devour. II. v. V. 6. 每食, at every meal. I. xi. X. 1, 2. (2) Food generally;—and that presented in sacrifice. Joined with 酒. Perhaps in these cases we should read the character—*sze*. I. x. II. 3: II. iv. V. 9; vi. V. 1, 4, 6; VI. 3. (3) Used of an eclipse of the sun or moon. II. iv. IX. 1 (日有食之), 2. (2) The emoluments of office. III. iii. III. 6.

食 *sze* (1) Food, rice. II. vii. IX. 5. (2) To give to eat. I. x X. 1, 2; xv. I. 6: II. vi. VII. 1; viii. VI. 1—3: III. ii. VI. 4.

飢 *ke* To be hungry. I. i. X. 1; vi. II. 2; xii. III. 1; xiv. II. 4: II. i. VII. 2, 6; vii. IV. 1.

飧 *sun* (1) Used as=餐, to eat. 素飧, to eat the bread of idleness. I. xi. VI. 3. (2) =cooked millet. II. v. IX. 1.

飫 *yu* To eat or drink to repletion. II. i. IV. 6.

飭 *chih* To be made ready. II. iii. III. 1.

飲 *yin* About thirty times. To drink. The phrase 飲酒, often equivalent simply to—to be drinking or feasting, is common. I. vii. III. 2; VIII. 2: II. i. IV. 6; V. 3; VI. 5; ii. X. 1, 2; iv VI. 2; v. II. 2; vi. I. 6; *et passim.* 飲餞, to drink the cup of convoy. I. iii. XIV. 2, 3.

飲 *yin* To give to drink. I. x. X. 1, 2: II. iii. III. 6; viii. VI. 1—3; III. ii. VI. 4.

飴 *e* Sweet cakes made of rice. III. i. III. 3.

飶 *peih* 有飶, to be fragrant. IV i. [iii.] V.

飽 *paou* To eat to the full; to satiate. I xi. X. 2: II. vi. V. 6; viii. IX. 3: III. ii. III. 1: IV. i. [i.] IX.

飾 *shih* An ornament. Used with reference to cuffs of leopard-skin. I. vii. VI. 2.

養 *yang* (1) To bring up, to cherish. IV. i. [iii.] VIII. (2) 養養, descriptive of perplexity and trouble of mind. I. iii. XIX. 1.

餐 *ts'an* To eat. I. vii. XII. 1; ix. IV. 1.

餘 *yu* Remaining over; a remnant. I. xi. X. 1: II. viii. I. 5 (有餘): III. iii. IV. 3.

餞 *tsëen* To give a feast of convoy to one. III. iii. V. 6; VII. 3. See 飲.

餤 *t'an* =to advance, to increase. II. v. IV. 3.

館 *kwan* The public quarters or court of a feudal State at the capital. I. vii. I. 1—3. To build temporary lodging houses. III. ii. VI. 6.

餱 *how* Provisions. Used of dried food. II. i. V. 3; iv. VI. 2: III. ii. VI. 1.

餴 *fun* To steam rice. III. ii. VII. 1.

饁 *yeh* To carry food to the labourers in the fields. I. xv. I. 1: II. vi. VII. 3: IV. i. [iii.] V.

饇 *yu* To be satiated. II. vii. IX. 5.

饉 *kin* 饑饉, famine. The former character denotes a dearth of grain; the latter, of vegetables. II. iv. X. 1: III. iii. IV. 1; XI. 1.

饋 *kwei* Viands. II. i. V. 2.

饎 *ch'e* (1) Sacrificial oblations. II. i. VI. 4. (2) To steam millet. III. ii. VII. 1.

饑 *ke* Famine. A dearth of grain See 饉, and II. iv. X. 4.

饔 *yung* Dressed food. 尸饔, to attend to the cooking. II. iv. I. 3.

饗 *hëang* To offer at a feast, or at a sacrifice. I. xv. I. 8: II. iii. I. 1: II. vi. V. 1. To enjoy the offerings. II. vi. V. 2: IV. i. [i.] VII.; ii. IV. 3: iii. II.

饛 *mung* 有饛, descriptive of loaded dishes. II. v. IX. 1.

饟 *shang* Provisions brought to field-workers. IV. i. [iii.] VI.

THE 185TH RADICAL. 首

首 *show* (1) The head. I. v. III. 2; VIII. 2; vii. IV. 3: II. v. III. 2 (疾首); vii. III. 2; VII. 1; viii. IX. 3. 稽首, to bow with the head to the ground. II. vi. V. 6: III. iii. VIII. 5, 6. (2) Used as a numeral or classifier. = one. II. viii. VII. 2, 3, 4, (3) 首陽, a hill of Tsin. I. x. XII. 1—3.

馘 *kwoh* To cut off the left ears of prisoners or of the slain. III. i. VII. 8; IV. ii. III. 4 (the left ears thus cut off)

THE 186TH RADICAL. 香

香 *hëang* Fragrance III. ii. I. 8: IV. i. [iii.] V.

馨 *hing* To be fragrant. III. ii. IV. 1: IV. i. [iii.] V.

THE 187TH RADICAL 馬

馬 *ma* Between 40 and 50 times. (1) The horse, horses. I. i. III. 2, 3, 4; IX. 2; iii. VI. 3; iv. IX. 1—3 (used for carriages and their horses); X. 1; vii. III. 3; IV. 1—3; xi. I. 1; *et passim.* 乘馬, a team of 4 horses. II. vii. VIII. 1, *et al.* 車馬, chariots and horses. III. iii. II. 4; *et al.* (2) 趣馬,—see 趣.

馮 *p'ing* (1) To cross a river without a boat. II. v. I. 6. (2) To rely on. III. ii. VIII. 5 (有馮). (3) 馮馮, expressive of the sound of a wall when struck,—indicating its strength. III. i. III. 6.

馳 *ch'e* To gallop one's horses. I. iv. X. 1; x. II. 1: II. i. III. 2—5; iii. V. 6. =to be fleet III. ii. VIII. 10. 馳驅, to drive about idly. III. ii. X. 8.

馵 *choo* A horse with the hind left leg white. I. xi. III. 1.

駁 *poh* A bay horse, with white spots. I. xv. III. 4.

駉 *këung* 駉駉, descriptive of horses as large and fat. IV. ii. I. 1—4.

駒 *keu* A colt. I. i. IX. 3; xii. IX. 2: II. i. III. 2 (我馬惟駒, my horses are colts. *i.e.*, are young and strong); iv. II. 1—4; vii. IX. 5.

駓 *p'ei* A horse with yellow and white hairs intermixed. IV. ii. I. 2.

駕 *këa* To yoke. I. iii. XIV. 4; iv. VI. 1—3; v. V. 3; vii. XIV. 1, 2; xi. III. 1; xii. IX. 2: II. i. II. 5: VII. 4, 5; iii. V. 1, 2, 4, 6; iv. VII. 7.

駜 *peih* A horse looking fat and strong. IV. ii. II. 1—3.

駟 *sze* A team of four horses. I. vii. V. 1—3; xi. II. 1: II. vii. VIII. 2: III. i. II. 8.

駪 *sin* 駪駪, to be numerous. II. i. III. 1.

駮 *poh* I. xi. VII. 2, where it is erroneously printed 駁. Some kind of tree. In the Japanese plates it is the *celtis muku.*

駰 *yin* An iron-grey horse II. i. III. 5. Cream-coloured seems to be the meaning given at IV. ii. I. 4.

駱 *loh* A white horse with black mane. II. i. II. 5; III. 4; vi. X. 3: IV. ii. I. 3.

駵 *lëw* A bay horse with black mane. I. xi. III. 2: IV. ii. I. 3.

駸 *ts'in* 駸駸, descriptive of horses at the stretch of their speed. III. i. II. 5.

駽 *heuen* An iron-grey horse. IV. ii. II. 3.

駾 *t'uy* To run away in terror. III. i. III. 8.

駿 *tseun* Great. II. iv. X. 1 (不駿, not to be great, = to contract): III. i. I. 6; X. 1; iii. V. 1: IV. i. [i.] I. (assiduously); II. (greatly); [ii.] II.; iii. IV. 5.

騁 *ch'ing* To drive rapidly. II. iv. VII. 7 (靡所騁, there is nowhere I can drive to).

騂 *sing* (1) Red. II. vi. VI. 5: III. i. V. 4: IV. ii. I. 2; IV. 3, 4. (2) 騂騂, descriptive of a bow nicely adjusted. II. vii. IX. 1.

騅 *chuy* A horse with green and white hairs intermixed. IV. ii. I. 2.

騋 *lae* A horse seven cubits high and upwards. I. iv. VI. 3.

騏 *k'e* (1) A piebald horse. I. xi. III. 1, 2: II. i. III. 3; iii. IV. 1. On IV. ii. I. 2, the colour is described as greenish-black. (2) Of spotted deer-skin. I. xiv. II. 3.

騑 *fei* 騑騑, descriptive of horses going on without stopping. II. i. II. 1, 2; vii. IV. 5.

騢 *këa* A horse with red and white hairs intermixed. IV. ii. I. 4.

騤 *kwei* 騤騤, descriptive of horses strong and eager. II. i. VII. 5; iii. III. 1: III. iii. II. 2; VI. 8.

騧 *kwa* A piebald horse. The dict. says, a yellow horse with a black muzzle; a horse of a light yellow colour. I. xi. III. 2.

騫 *k'ëen* To be defective, to want. II. i. VI. 6. To be injured. II. iv. VI. 3.

騰 *t'ăng* To mount up. II. iv. IX. 3: IV. ii. IV. 4.

騵 *yuen* A bay horse, black-maned, with a white belly. III. i. II. 8.

騶 *tsow* 騶虞, a fabulous animal. I. ii. XIV. 1, 2.

騷 *saou* To be moved. III. iii. IX. 3.

驂 *ts'an* The outside horses of a carriage. I. vii. IV. 1; xi. III. 2: II. iii. V. 6; vii. VIII. 2.

驅 *k'eu* (1) To whip up one's horses. I. iv. X. 1; viii. II. 1—3; X. 1; x. II. i: II. i. III. 2—5; ii. X. 8. 前驅, to drive a chariot in front of a host. I. v. VIII. 1. (2) 脅驅, side straps, running between the inside and outside horses. I. xi. III. 1.

驈 *yah* A black horse, white-breeched. IV. ii. I. 1.

驒 *t'o* A horse, of a greenish-black colour, flecked as if in scales. IV. ii. I. 3.

驔 *t'ëen* A horse with white hairy legs. IV. ii. I. 4.

驕 *këaou* (1) 有驕, descriptive of horses, as looking strong. I. v. III. 3. (2) To be conceited and proud; insolent; insolence. I. ix. III. 1: II. iii. VII. 3; v. VI. 5; vii. IX. 7. (3) 驕驕, descriptive of the luxuriant growth of weeds. I. viii. VII. 1. (4) 歇驕, short-muzzled hunting dogs. I. xi. II. 3.

驖 *t'ëeh* An iron-black horse. I. xi. II. 1.

驚 *king* (1) To disturb, to make confusion. II. iii. V. 7. (2) To be afraid. III. iii. IX. 3.

驛 *yih* 驛驛, descriptive of grain growing vigorously. IV. i. [iii.] V.

驟 *tsow* A fleet horse. II. i. II. 5.

驪 *le* A black horse. I. viii. X. 2; xi. III. 2: II. iii. III. 2: IV. ii. I. 1.

THE 188TH RADICAL. 骨

體 *t'e* (1) The limbs. I. iv. III. 3. 下體, the roots of plants. I. iii. IX. 1. (2) A prognostic on the tortoise-shell, or by the diagrams. I. v. IV. 2. (3) To be completely formed. III. ii. II. 1.

THE 189TH RADICAL. 高

高 *kaou* To be high; high. I. i. III. 1: II. iv. VIII. 6; IX. 3; v. III. 8; vii. IV. 4, 5; X. 3; viii. VIII. 1; III. i. VII. 6; ii. III. 3; VIII. 9; iii. V. 1: IV. i. [i.] V.; [ii.] IV.; [iii.] III.; XI.

THE 190TH RADICAL. 髟

髢 *t'e* An increase of the hair;=false hair. I. iv. III. 2.

髦 *maou* (1) The hair shed from the *pia mater*, and brought down as low as the eye-brows on either side. I. iv. I. 1, 2. (2) Distinguished, of promise. II. vi. VII. 1: III. i. IV. 2. To make eminent. III. i. VI. 5. (3) Used for 髳, a tribe of western barbarians. II vii. IX. 8.

髧 *t'an* Used of hair hanging down over the forehead. I. iv. I. 1, 2.

髮 *fah* The hair. I. iv. III. 2: II. viii. I. 2, 4, 5: II. 1: IV. ii. IV. 5, 8.

鬈 *k'euen* To be good. I. viii. VIII. 2. This seems to be the meaning, though we do not look for such a signification in a character formed from 髟.

鬒 *chin* Black. I. iv. III. 2.

THE 191ST RADICAL. 鬥

鬩 *heih* To wrangle. II. i. IV. 4.

THE 192D RADICAL. 鬯

鬯 *ch'ang* (1) Herb-flavoured spirits. III. iii. VIII. 5. (2) A bow-case. 鬯弓, to put a bow into its case. I. vii. IV. 3.

鬱 *yuh* (1) To be thickly-wooded. I. xi. VII. 1. (2) The sparrow-plum. I. xv. I. 7.

THE 193D RADICAL. 鬲

鬵 *ts'in* A large boiler. I. xiii. IV. 3.

鬷 *tsung* (1) All together. I. xii. II. 3. (2) =奏. 鬷假 to perform music in sacrifice, inviting the presence of the Spirits. IV. iii. II.

鬻 *yuh* To nourish. I. xv. II. 1.

THE 194TH RADICAL. 鬼

鬼 *kwei* (1) An imp. II. v. V. 8. (2) 鬼方, demon regions,=distant regions. III. iii. I. 6.

魃 *poh* The demon of drought. III. iii. IV. 5.

魗 *ch'ow* To reject. I. vii. VII. 2.

魏 *wei* The name of a State. The title of I. ix.

THE 195TH RADICAL. 魚

魚 *yu* About thirty times. (1) Fish, a fish. I. i. X. 3; iii. XVIII. 3; viii. IX. 1—3; xii. III. 2, 3; xiii. IV. 3; xv. VI. 1; *et passim*. 嘉魚, the barbel. II. ii. V. 1, 2. (2) A seal or porpoise. 魚服, a seal-skin quiver. II. i. VII. 5; iii. IV. 1. (3) A horse with eyes like a fish. IV. ii. I. 4.

魴 *fang* The bream. I. i. X. 3; viii. IX. 1, 2; xii. III. 2; xv. VI. 1: II. ii. III. 2; viii. II. 4: III. iii. VII. 5.

魯 *loo* The State of Loo. I. viii. VI. 1, 2; X. 1—4: IV. ii. III. 1—5: IV. 2—8. 魯頌, the title of IV. ii.

鮪 *wei* The snouted sturgeon. I. v. III. 4: II. v. X. 7: IV. i. [ii.] VI.

鮮 *sëen* Fresh. III. iii. VII. 3.

鮮 *seen* (1) To be few; few. I. vii. XVIII. 1, 2: II. viii. IX. 3: III. iii. I. 1; II. 8; VI. 6. To consider as an exception. II. vi. I. 3. (2) Good. I. iii. XVIII. 1. 鮮原, the finest (rarest) plains. III. i. VII. 6. 不鮮, not good. (3) Poor, destitute. 鮮民, an orphan. II. v. VIII. 3.

鯉 *le* The carp. I. xii. III. 3: II. ii. III. 3; iii. III. 6: IV. i. [ii.] VI.

鯊 *sha* The sand-blower. II ii. III. 1.

鰋 *yen* The bull-head, or mudfish. II. ii. III. 3: IV. i. [ii] VI.

鰥 *kw'an* (1) A fish;—unknown. I. viii. IX. 1. (2) Old and wifeless. II. iii. VII. 1.

鰷 *t'ëaou* A long, narrow fish. IV. i. [ii.] VI.

鱒 *tsun* The rud. I. xv. VI. 1.

鱣 *chen* The sturgeon. I. v. III. 4: II. v. X. 7: IV. i. [ii.] VI.

鱧 *le* The tench. II. ii. III. 2.

鱨 *ch'ang* The yellow-jaws. II. ii. III. 1: IV. i. [ii.] VI.

鱮 *seu* The tench. I. viii. IX. 2: II. viii. II. 4: III. iii. VII. 5.

THE 196TH CHARACTER. 鳥

鳥 *nëaou* Birds, a bird. I. i. II. 1; iii. VII. 4; xi. VI. 1—3: II. i. V. 1; iii. III. 4; iv. V. 3, 4; vii. X. 3; viii. VI. 1—3: III. i. VIII. 2; ii. I. 3: IV. i. iii. IV. (= a large bird). 玄鳥, the swallow. IV. iii. III.

鳧 *foo* (1) The wild-duck. I. vii. VIII. 1: III. ii. IV. 1—5. (2) Name of a hill in Loo. IV. ii. IV. 7.

鳩 *këw* (1) The turtle dove. I. ii. I. 1—3. So 鳲鳩. I. xiv. III. 1—4. (2) Some other dove. I. v. IV. 3: II. v. II. 1. (3) 雎鳩, the osprey. I. i. I. 1.

鳳 *fung* The male phœnix III. ii. VIII. 7, 8, 9.

鳲 *she* See 鳩.

鳴 *ming* (1) To give out notes;—as to crow, to sing. I. i. II. 1; iii. IX. 2, 3; vii. VIII. 1; XVI. 1—3; viii. I. 1; xv. I. 2, 3, 4; III. 3: II. iii. III. 4; X. 1, 2. (2) Used of the sounds made by deer. II. i. I. 1—3.

鳶 *yuen* A hawk. II. v. X. 7: III. i. V. 3.

鴇 *paou* (1) A wild-goose. ? the grey lag. I. x. VIII. 1—3. (2) An iron-grey horse. I. vii. IV. 3.

鴈 *yen* The wild-goose. I. iii. IX. 3; vii. IV. 1; VIII. 1: II. iii. VII. 1—3.

鴛 *yuen* 鴛鴦, the Yellow or Mandarin duck. The former character is appropriate to the male, the latter to the female. II. vii. II. 1. 2; viii. V. 7.

鴦 *yang* See last character.

鴞 *hëaou* An owl. I. xii. VI. 2: IV. ii. III. 8. So 鴟鴞. I. xv. II. 1.

鴟 *ch'e* An owl. III. iii. X. 3. See last character.

鴥 *yuh* Used of the rapid flight of a hawk. I. xi. VII. 1: II. iii. IV. 3; IX. 1—3.

鴻 *hung* A large wild-goose. I. iii. XVIII. 3; xv. VI. 2, 3: II. iii. VII. 1—3.

鵜 *te* The pelican. I. xiv. II. 2, 3.

鵠 *kaou* A name for the capital of K'euh-yuh in Tsin. I. x. III. 2.

鵲 *ts'ëoh* The magpie. I. ii. I. 1—3; iv. V. 1, 2; xii. VII. 1.

鵻 *chuy* The Filial dove. II. i. II. 3, 4; ii. V. 4.

鶉 *shun* The quail. I. iv. V. 1, 2; ix. VI 3.

鷻 *t'wan* An eagle. II. v. X. 7. In the note there, the pronunciation is said to be *tun*;—wrongly.

鶖 *ts'ëw* An adjutant or marabou. II viii. V. 6.

鵙 *keih* The shrike. I. xv. I. 3.

鶬 *ts'ëang* (1) 有鶬, to be glittering. IV. i. [ii.] VIII. (2) 鶬鶬, descriptive of the notes of bells. IV. iii. II.

鶯 *ying* 有鶯, descriptive of the bright and variegated colours of a bird's wings. II. vii. I. 1, 2.

鶴 *hoh* A crane. II. iii. X. 1, 2; viii. V. 6.

鷊 *neih* The medallion plant. I. xii. VII. 2.

鷕 *yaou* 有鷕, descriptive of the note of the female pheasant. I. iii. IX. 2.

鷖 *e* The widgeon. III. ii. IV. 1—5.

鷮 *këaou* A long-tailed pheasant. II. vii. IV. 2

鷹 *ying* An eagle. III. i. II. 8.

鷺 *loo* An egret. I. xii. I. 2, 3: IV. i. [ii.] III.; ii. II. 1, 2.

鸒 *yu* A kind of crow. II. v. III. 1.

鸛 *kwan* The white crane. I. xv. III. 3.

鸞 *lwan* The bells at horses' bits. I. xi. II. 3: II. ii. IX. 4; iii. IV. 2; VIII. 1, 2; *et al.* The bells at a knife's handle. II. vi. VI. 5.

THE 198TH RADICAL. 鹿

鹿 *luh* A deer; deer. I. ii. XII. 2; xv. III. 2: II. i. I. 1—3; iii. VI. 2 (麀鹿; see 麀); v. III. 5; III. iii. III. 9

麀 *yëw* A doe;—found always in connection with 鹿. II. iii. VI. 2: III. i. VIII. 2; iii. VII. 5.

麃 *pëaou* (1) To weed. IV. i. [iii.] V. (2) 麃麃, to be martial-looking. I. vii. V. 2.

麋 *me* —湄, the margin of a river. II. v. IV. 6.

麌 *yu* 麌麌, to be herding together in numbers. II. iii. VI. 2.

麓 *luh* The foot of a mountain. III. i. V. 1.

麇 *keun* An antelope. I. ii. XII. 1.

麗 *le* (1) To pass into. II. ii. III. 1—3. (2) Number. III. i. I. 4.

麟 *lin* The fabulous animal,-the *k'e-lin*. *Lin* is properly the female of it. I. i. XI. 1—3.

THE 199TH RADICAL. 麥

麥 *mih* Wheat. I. iv. IV. 2; X. 4; vi. X. 2; ix. VII. 2; xv. I. 7: III. ii. I. 4: IV. ii. IV. 1.

THE 200TH RADICAL. 麻

麻 *ma* Hemp; hempen. I. vi. X. 1; viii. VI. 3; xi. II. 2; xii. IV. 1; xiv. I. 3; xv. I. 7: III. ii. I. 4.

麾 *hwuy* To motion to. II. iv. VI. 3.

THE 201ST RADICAL. 黃

黃 *hwang* Nearly forty times. Yellow. I. i. II. 1; III. 3; iii. II. 1; VII. 4; v. IV. 4; viii. III. 2 (yellow silk); xi. VI. 1—3; *et sæpe.* Used of horses, probably of a bay colour. I. vii. IV. 2; xi. IX. 1: IV. ii. I. 1; II. 1. Used for yellow fabrics of silk. I. xv. I. 3: II. iii. V. 6. 黃耇, the yellow hair and wizened face of old age. II. ii. VII. 5: III. ii. II. 4: IV. iii. II. 黃髮, the yellow hair of old age. IV. ii. IV. 5. 黃茂, the cereals of yellow luxuriance. III. ii. I. 5. 黃黃, to be all-yellow;—descriptive of fox-furs. II. viii. I. 1.

THE 202D RADICAL. 黍

黍 *shoo* Millet.—probably the *panicum miliaceum*. I. vi. I. 1—3; ix. VII. 1; x VIII. 1, 2; xiv. IV. 4; xv. I. 7: II. i. VIII. 4; iv. III. 3; vi. V. 1; VI. 3; VII. 1, 4; VIII. 4; viii. III. 1: IV. i. [ii.] IV.; [iii.] VI.; ii. IV. 1.

黎 *le* Black-haired. 黎民, the black-haired people. III. iii. IV. 3. 羣黎百姓, all the black-haired race. II. i.

VI. 5. 民靡有黎, there are no black heads left among the people. III. iii. III. 2,

THE 203D RADICAL. 黑

黑 *hih* Black. I. iii. XVI. 3: II. vi. VII. 4 (a black victim).

黮 *shin* Mulberries. IV. ii. III. 8.

THE 204TH RADICAL. 黹

黻 *fah* The symbol of distinction on the lower robe. I. xi. V. 2.

黼 *foo* The hatchet on the lower robe. II. vii. VIII. 1: III. i. I. 5.

THE 205TH RADICAL. 黽

黽 *min* 黽勉, to exert one's-self. I. iii. X. 1, 4: III. iv. IX. 7: III. iii. IV. 6.

鼈 *pëeh* A turtle. II. iii. III. 6: III. iii. VII. 3.

鼉 *t'o* An iguana. Used for—of lizard-skin. III. i. VIII. 4.

THE 206TH RADICAL. 鼎

鼎 *ting* A tripod. IV. i. [iii.] VII.

鼐 *nae* A large tripod. IV. i. [iii.] VII.

鼒 *tsze* A small tripod. IV. i. [iii.] VII.

THE 207TH RADICAL. 鼓

鼓 *koo* About 40 times. (1) A drum; with drums. I. i. I. 3; iii. VI. 1; x. II. 2; xii. I. 2: II. iii. I. 1—3; IV. 3; vi. VI. 5; *et sæpe.* (2) To beat, or play on:—the drum. I. x. II. 2: II. i. V. 3;—the lute. I. x. II. 3; xi. I. 2: II. i. I. 1, 3; IV. 7;—the organ. I. xi. I. 3: II. i. I. 1;—bells. II. vi. IV. 1—4. With the second meaning it was formerly written 鼓; but no distinction is now made in the form of the character.

鼛 *kaou* A large drum. II. vi. IV. 3: III. i. III. 6.

THE 208TH RADICAL. 鼠

鼠 *shoo* (1) A rat, rats. I. ii. VII. 3; iv. VIII. 1—3; IX. vii. 1—3; xv. I. 5: II. iv. V. 3. (2) Used for 癙, with secret pain. II. iv. X. 7.

THE 210TH RADICAL. 齊

齊 *ts'e* (1) The name of a State. I. v. III. 1; title of Book viii.; viii. VI. 1, 2; IX. 1—3; X. 1—4: III. iii. VI. 8. (2) On a line, level with each other. I. vii. IV. 3. To happen at the exact time. IV. iii. IV. 3. To be exact. II. vi. V. 4.

齊 *tsze* Used for 粢. 明齊, millet. II. vi. VII. 2.

齋 *chae* Reverent; grave. I. ii. IV. 3; XIII. 2, 3 (the meaning here is doubtful): II. v. II. 2: III. i. VI. 1.

THE 211TH RADICAL. 齒

齒 *ch'e* The teeth. Properly the upper front teeth. I. v. VIII. 2; v. III. 1: IV. ii. III. 8; 象齒, elephants' teeth); IV. 8 (兒齒).

THE 212TH RADICAL. 龍

龍 *lung* (1) A dragon. = dragon-figured. I. xi. III. 2: IV. i. [ii.] VIII.; ii. IV. 3; iii. III. (2) The name of a plant. 游龍, the water-polygonum. I. iv. X. 2. (3) Used for 寵, favour. II. ii. IX. 2: IV. i. [iii.] VIII.; iii. IV. 5.

THE 213TH RADICAL. 龜

龜 *kwei* (1) The tortoise. II. v. I. 3: IV. ii. III. 8. Used for the tortoise-shell. III. i. III. 3; X. 7. (2) Name of a hill in Loo. IV. ii. IV. 6.

According to the above Index, counting in the different tones and sounds of the same character, there are in the She 3035 different characters. Of these there are 951 not found in the Four Books, the Yih, and the Shoo.

END OF VOL. IV.

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